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VOL. V NO.5

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WOODWIND

AN ARTS PAPER

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VOLUME V, NUMBER 5

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COVER: ATLANTIS by Joel Joseph

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Woodwind welcomes contributions of all sorts. We're particularly interested in feature articles and short fiction. Although we accept poetry, we have an enormous backlog. All articles are accepted on the basis of their own merits, not on the credits or reputation of the author. Materials submitted to **Woodwind** should be accompanied by a self-addressed, stamped envelope, if you ever want them back.

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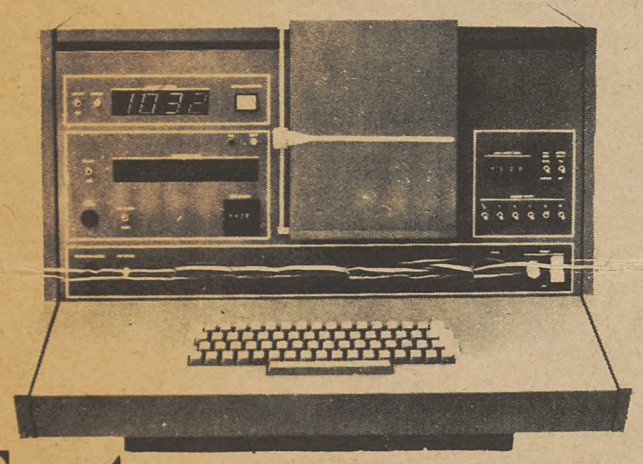

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IN YOUR OWN BACKYARD

Edited by Clover Holcomb

CLOTHE-A-THON: The District of Columbia Council on Clothing for Kids, Inc. was formed as a result of thousands of children in the metropolitan area staying out of school because they lacked clean, neat, warm clothing. They will hold a 12-hour clothing drive on WMAL-TV (Channel 7). The program will originate from Mount Vernon Junior College and will include cuts to satellite locations. Contributions of clothes, shoes or money should be left at the nearest fire station or Mount Vernon Junior college. December 8th, 10:00 am to 10:00 pm. 2100 Foxhall Road, N.W., Washington.

O'NEILL: A Moon for the Misbegotten. Eugene O'Neill's play about the Throne Family, wilil star Jason Robards, Jr. and Colleen Dewhurst. The 3-week engagement opens on December 5th at the Eisenhower Theatre at the Kennedy Center.

TUBBY THE TUBA: Will be narrated by WMAL disc jockey Tom Gauger and performed by soloist Michael Sherline. The program will also include Aaron Copland's "Rodeo," presented by the Jewish Community Center Symphony Orchestra, Sunday, December 3rd, 2:00 and 3:00 pm, at 6125 Montrose Road, Rockville, Md. Admission is $1.50.

BLINDFOLDED: Sensitivity hikes are to be offered by the Parks Services. Participants will walk blindfolded as guides explain some of the activities of nature usually overlooked. Every Sunday in December, from 3:00 to 5:00 pm. Call Mr. Boyd at 426-7745.

CAROLS: Music by the U.S. Marine Band and a choir of 300, as well as refreshments. At the Wolf Trap Farm Park, December 9th, 4:30 pm. Dress Warmly!

LEMMINGS: National Lampoon's musical satire of its own generation, featuring "The Wood Shuck Festival" and Watergate will be performed at the National Theatre, December 18th through January 6th. For information, call 628-3393.

CHILDREN'S HOSPITAL: WAMU-AM announces a five-day fund raising marathon featuring local celebrities, starting December 2nd, at 6:00 pm.

BRONZE: The sculptures of Don Saco — of Greenwich, Connecticut and Ibiza, Spain — will be on exhibit at the Mickelson Gallery, Decembvr 3rd to January 2nd, 707 G St., N.W., Washington.

SPIRITS: The Whalebone sculptures of Canadian Eskimo artists Karoo Ashevak can be seen at the Franz Bader Gallery, 2124 Pennsylvania Ave., N.W., Washington. Show starts December 5th.

HUNGARIAN FREEDOM FIGHTERS Foundation: will present two performances of Hungarian dance on December 1st and 2nd, at 7:30 pm and 2:00 pm. Tickets are $2.00 in advance, $3.00 at the door. Trinity Theatre, 36th and O Sts., N.W., Washington.

AUDITIONS: For a new musical drama, beginning December 8th. First run scheduled in progressive area churches beginning March 10th. The show will tour through Great Britian, performing in London and Scotland. Call 338-0608 for info.

DISNEY!: Walt Disney Production's 50th Anniversery will be celebrated December 2nd - 16th, with showings of 16 feature films and 19 short subjects, including *Snow White, pinocchio, sleeping Beauty, Living Desert, Peter Pan, Fantasia* and *20,000 Leagues Under the Sea*. Presented by the American Film Institute, at the Kennedy Center. For information, on dates and times, please call 833-9300. For reservations: 785-4300.

CLASSIC: Brass and Organ: "Christmas Cantata" and "Gloria." December 5th at 8:30 pm. Free at the National Presbyterian Church, 4104 Nebraska Ave., N.W.

The Orestia: Aeschylian tragedy which traces the criminal history of the House of Atreus and investigates relationships between men and women in society. December 6, 7, 8, 14, 15 at 8:00 pm. December 16 at 2:30 pm. At the New Lecture Hall of American University. Call 686-2317 for information.

Madrigals: at Tawes Recital Hall, University of Maryland, 4:00 pm, December 2nd.

Vivaldi - Haydn: "Magnificat," and "St. Nicholas Mass." December 2nd at 7:30 pm in the (new) Fairfax High School, 3500 Old Lee Highway, Fairfax, Va. Admission $3.00 for adults, $1.50 for students.

Schumann and Chopin: The Fine Arts Division of the District of Columbia Teachers College presents Associate Professor William Dee Mandle in a piano recital. Thursday, November 29th, 8:30 pm in the Miner Auditorium, 2565 Georgia Ave., N.W., Washington.

GLEN ECHO GALLERY: Will feature an exhibit and sale of fine arts and fine crafts on the first three Saturdays in December. Visitors are invited to see paintings, sculpture, pottery, and hand-crafted Christmas gifts and decorations. All work has been made by artists and craftsmen working in the Glen Echo Creative Education Program. Admission is free and refreshments will be served. Gallery is open from noon to 5:00 pm. For more information, 229-3031.

WANT TO BE AN ARTIST?: Come to the National Collection of Fine Arts, Saturday, December 8th, 11:45 am to 5:00 pm. Meet and discuss your future with admissions directors and art department chairmen from art schools and colleges throughout the U.S. Registration begins at 11:45 am. Students will be scheduled for 15-minute interviews which will start at 1:00 and run until 5:00.

Bring your portfolio, if you have one — *You don't need one to participate, Not all schools require portfolios.* Registration is at the Education Department of the NCFA on 9th and G Streets, N.W., please use 9th St. entrance.

SONGWRITERS TAKE NOTE!!!: The First Annual American Song Festival, the first public songwriting competition to be held in the U.S. starts next week. Open to both amateur and professional songwriters, the festival will be a competition for new songs in six different music categories — rock; pop; folk; country & western; soul, rhythm & blues, jazz; gospel & religious. Contestants will be able to select the category in which they want their song to be judged.

Thirty-six finalists will be chosen, three in each category in the amateur and professional divisions, to compete in the finals to be held over Labor Day weekend, 1974. Each finalist will be awarded $500 in cash and will be brought to the location of the final competition, all expenses paid. The songs will be performed by top recording artists at the 4-day concert and final judging. Music category winners will be awarded $5,000 each and the grand prize-winning songwriter will receive an additional $25,000 and a grand piano.

To enter, send $10 per song entry and $1 for postage and handling to *American Song Festival, P.O. Box 57, Hollywood, CA 90028*. You will receive by return mail an A.S.F. entry kit consisting of an official entry blank, a cassette on which to record the song, and the official Songwriter's Handbook, published for the festival, containing important information on copyrights and publishing. Deadline will be March 15, 1974. All recorded cassettes must be returned by May 1, 1974.

All entries will be screened by panels of professionals from various music industry organizations. A panel of celbrity judges will select the 36 finalists and the winners. At no time during the contest will the songs become the property of the American Song Festival.

Nude of the Steps, No. 20, 17" high, by Don Saco — see "Bronze," above.

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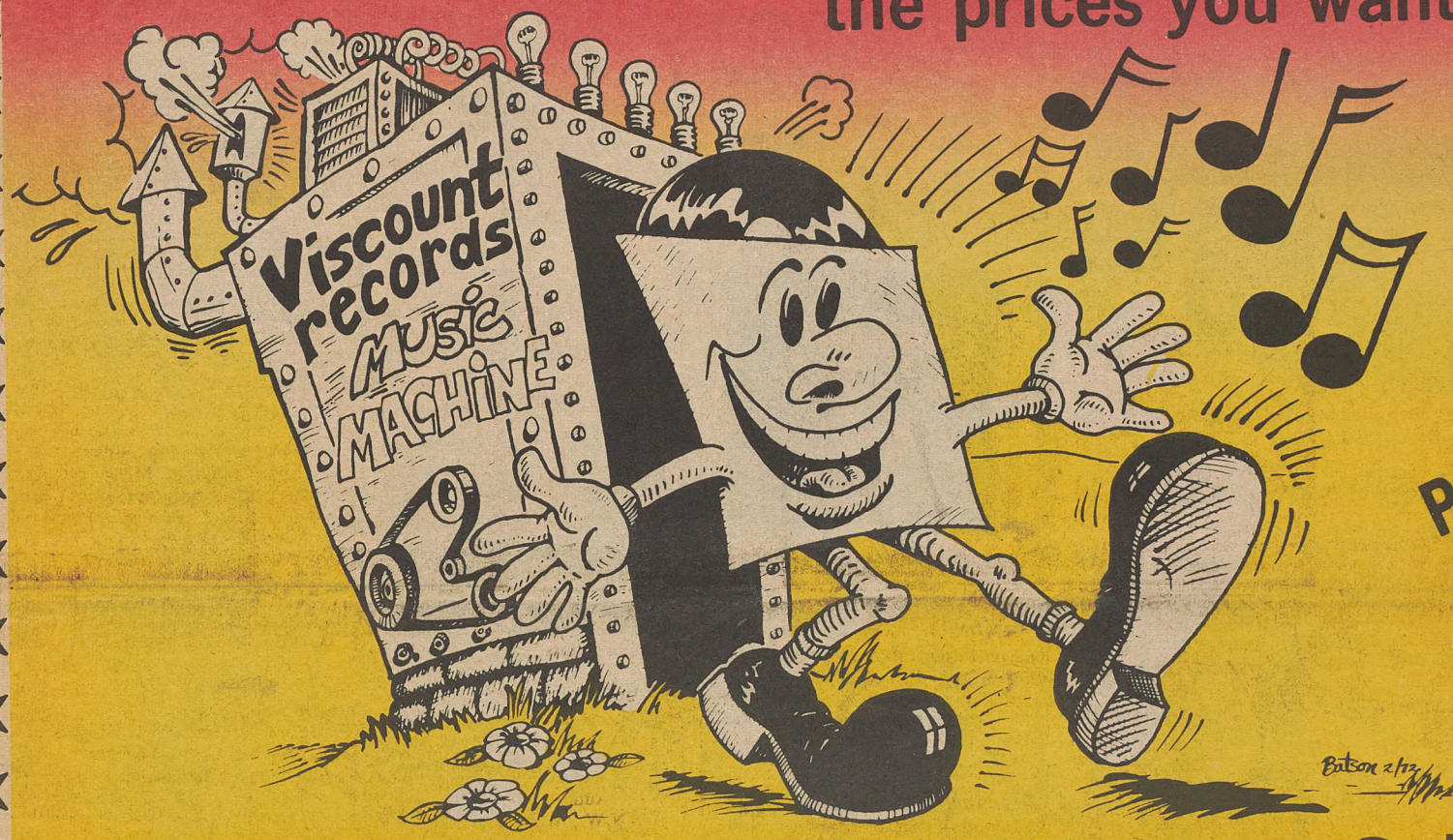

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MS0981/2 DVORAK Mass in D major; CPC/PSO
MS1181/2 JANACEK Cunning Little Vixen, PNTh/Gregor
MS1203* DVORAK Sym No. 8; CPO/Neumann

50440/3 DVORAK Rusalka; PNTh/Chalabal
50521/2 SMETANA My Country; CPO/Ancerl
50674 FRANCK Psyche; CPC/PSO/Fournet
50701/4 SMETANA Libuse, opera; PNTh/Krombholc
50705/6 JANACEK From the House of the Dead, opera; PNTh/Gregor
50875 SMETANA Festive Sym; CPO/Sejna
1 11 0820 DVORAK Piano works (Silhouettes, Waltzes); Kvapil
1 11 0865 DVORAK Piano works (Suite, Humoresques); Kvapil

1 11 0877 ORFF Trionfo di Afrodite; CPC/PSO/Smetacek
1 10 1014 MARTINU Jazz-inspired compositions; Dlouhy/Junek/Sadlo/Rauch/Formacek etc.
1 11 1089 DVORAK Dumky (Piano Trio) – NOVAK Trio quasi una ballata; Czech Trio
1 12 1113 POULENC Messe-Motets; Mlejnkova/Kuhn's Mixed Choir
1 10 1120* MILHAUD – MALIPIERO Violin Ctos; Gertler/PSO/Smetacek
1 10 1117 DVORAK The Most Popular Slavonik Dances; CPO/Sejna
1 10 1127 STRAUSS Aus Italien; OSTRAVA PO/Trhlik
1 10 1129* MARTINU Spalicek; Brno PO/Waldhans
50380 JANACEK Sinfonietta Taras Bulba; CPO/Ancerl
50432 DVORAK Overtures (Othello, My Home, In the Nature, Carnival); CPO/Ancerl.
50435 DVORAK Wild Dove - Golden Wheel; CPO/Chalabala.

ABBREVIATIONS

Brno PO Brno State Philharmonic Orchestra
CPC Czech Philharmonic Chorus
CPO Czech Philharmonic Orchestra
PNTh Prague National Theatre (Soloists, Chorus, Orchestra)
PNThO Prague National Theatre Orchestra
PRSO Prague Radio Symphony Orchestra
PSO Prague Symphony Orchestra
PCHO Prague Chamber Orchestra

SLPX 1301 BARTOK: Music for Strings Percussion and Celesta – The Miraculous Mandarin Concert Suite – Budapest Symphony Orchestra.
SLPX 1267 "Grand Prix du Disque" Paris LISZT: REQUIEM (first recording), Bartha, Palcso, tenors, Bende baritone, Kovacs bass, Margittay organ. (Chorus or the Hungarian People's Army) Janos Ferencsik
LPX 11516 B. BARTOK: Piano Concerto No. II., Zoltan Kocsis (piano), Orchestra of the Hungarian Radio and Television, cond. Gy. Lehel. Grand Prix du Disque.
SLPX 1294-96 BARTOK: String Quartets Nos. 1-6. The Tatrai Quartet. Grand Prix du Disque
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LPX 11480 BARTOK: Rhapsody for Piano and Orchestra, Op. 1., Suite for Orchestra No. I., Erzsebet Tusa (piano), Orchestra of the Hungarian Radio and Television cond. Gy. Nemeth, Hungarian State Orchestra, cond. J. Ferencsik.
LPX 11488-9-90 F. LISZT: Hungarian Rhapsodies Nos. 1-19.
F. LISZT: Rhapsodie Espagnole Erika Lux, Gabriella Torma, Erzsebet Tusa, Gabor Gabos, Kornel Zempleni, Piano.
SLPX 11498 MUSICA RINATA XIII: Dances in Hungary during the Renaissance and Baroque. Ensemble Camerata Hungarica,
LPX 11450 Z. KODALY: Orchestral Songs Two Songs, Op. 5 – Three Songs, Op. 14 – Monar Kata – Kadar Kata Sung by: Gy. Melis, J. Simandi, M. Szirmay Orchestra of the Hungarian Radio and Television,
LPX 11504-5 Z. KODALY: Spinning Room. E. Komlossy (contralto), G. Melis (baritone), J. Simandi (tenor), Zs. Barlay (contralto), E. Andor (soprano), S. Palcso (tenor). Orchestra of the Hungarian Radio and Television, Janos Ferencsik

LPX 11573 BARTOK: Violin Concerto. Z. Szekely violin, concert Orchestra, W. Mengelberg, cond.
SLPX 11354 HORN RECITAL FERENC TARJANI BEETHOVEN: Sonata for Horn and Piano in F major op. 17. – MOZART: 12 Duo for two Horns K. 487. **SCHUMANN:** Adagio and Allegro in A flat major op. 70) Erzsebet Tusa, piano.
SLPX 11381 Awarded the "Grand Prix du Disque" of the French Academy
LISZT: Choral Works I. – Humne de l'enfant a son reveil – Tantum ergo – O salutaris hostia I. 137. Psalm – Sanct Christoph Legende – O heilige Nacht – Quasi cedrus Pater Noster. Female Choir of Gyor, Choir of the Hungarian Folk Ensemble
SLPX 1261 Awarded by the et "Grand Prix du Disque" et le Grand Prix ACADEMIE CHARLES CROS LISZT: Psalms (first recording). No. 13. "Herrwie leange willst Du sogar vergessen." No. 18. "Die Himmel erzahlen." No. 23. "Mein Gott, Der ist mein Hirt" from No. 125. "Qui seminant in lacrimis" No. 129. "De Profundis."
LPX 11350 B. BARTOK: Violin Concerto (1937-38) B. BARTOK: Rhapsody No. I and II. for Violin and Orchestra Denes Kovacs, Violin Budapest Symphony Orchestra, cond. E. Lukacs, J. Ferencsik Grand Prix
SLPX 11332-34 HAYDN: Stringquartets, Op. 20. Nos. 1-6. (Sonnenquartette) Tatrai Quartet.
SLPX 11337 BARTOK: Fifteen Hungarian Peasant Songs – Three Rondos – Etudes Op. 18. – Improvisations Op. 20. – Dance Suite. Gabor Gabos
SLPX 125-1207 HAYDN: String Quartets Op. 76. Nos. 1-6. "erdody Quartets." Tatrai String Quartet.
SLPX 11314 BARTOK: Concerto for Violin No. 1. (1907) Rumanian Dances No. 1. – The Wooden Prince, suite Denes Kovacs, violin

LPX 11506-7-8 F. LISZT: Christus oratorio. S. Nagy (baritone), E. Andor (soprano), Zs. Nemeth (mezzo), J. Reti (tenor), J. Gregor (bass). Budapest Choir, Z. Kodaly Girl's Choir, Hungarian State Orchestra, Miklos Forrai, cond. Grand Prix Academie Nationale du Disque Lyrique – Grand Prix "Charles Cros."
LPX 11517 B. BARTOK: Scherzo for Piano and Orchestra – Kossuth Symphonic Poem – Scherzo from the Symphony in E flat major. E. Tusa (piano), Budapest Symphony Orchestra, G. Lehel, cond. Grand Prix du Disque.
LPX 11518 B. BARTOK: Quintet for String Quartet and Piano. Csilla Szabo (piano), Tatrai Quartet. Grand Prix du Disque.
LPX 11519 B. BARTOK: Male and Mixed Choruses, 4 old Hungarian Songs, Slovak Songs, 4 Slovak Songs, Hungarian Songs, Transylvanian Songs, From old times Male Chorus of the Hungarian Army, cond. Z. Vasarhelyi Philharmonic Choir of Bratislova, cond. M. Szabo. Grand Prix du Disque.
LPX 11527 J. HAYDN: Appointment of a Conductor-cantata. Svanisce in un momento, Madrigal, The Strom, Die Danen. K. Takacs (soprano), K. Szokefalvy-Nagy (soprano) A. Fulop (tenor), J. Sebestyen (harpsichord). Sung in German.
LPX 11530 J. HAYDN: Flute Concerto in D major, Hob. VII. f:D1: **M. HAYDN:** Flute Concerto in D major, L. Kovacs (flute); Philharmonic Orchestra of Gyor, J. Sandor, cond.
LPX 11403 B BARTOK: The Wooden Prince
SLPX 11382/4 HAYDN: Six String Quartets Op. 17. (Hoboken III: 25-30.) Tatrai Quartet.
SLPX 11392 KODALY: Psalmus Hungarius – The Peacock Variations cond. A. Dorati.
SLPX 11397 Z. KODALY: Te Deum of Buda Castle. – Missa Brevis. Chorus, Orchestra and Soloists of the Hungarian Radio and Television, J. Ferencsik, cond.
SLPX 11400-402 MOZART: Haydn Quartette in G major K. 387. D minor K. 421, E flat major, K. 428, B flat major K 458, A major K. 464, C major K. 465 (Dissonanzen Quartett) Bartok Quartet.
SLPX 11405-6-7 BARTOK: Mikrokosmos, Vols. I-VI. Progressive Piano Pieces: Lorant Szucs, Kornel Zempleni, Pianos. Awarded by the Grand Prix.
SLPX 11426/7 HAYDN: Six Sonatas for Violin and Viola Hob. BI. 1-6.
MOZART: Two Duos for Violin and Viola G major K. 423 and B flat major K. 424 Denes Kovacs, violin – Geza Nemeth, viola.
SLPX 11437 BARTOK: Concerto for Orchestra – Divertimento Hungarian State Orchestra, Antal Dorati, cond. Awarded Grand Prix, Paris.
SLPX 11438-39-40 MOZART: Six String Quintets, K. 174, 515, 516, 406 (516b), 593, 614. Tatrai Quartet with Anna Mauthner, Viola.
LPX 11447 LISZT: Choral Works II Mass for Four-Parts Male Chorus and Organ "Szekszard Mass" 4 sacred male choruses: Nihi autem adheraere, Ave Maris Stella, Anima Christi, sanctifica me II, Ossa arida J. Reti, S. Palcso, Gy. Melis, J. Gregor Gabor Lehotka, Organ. Chorus of the Hungarian Army,
SLPX 1302 BARTOK: Two Portraits for Orchestra op. 5. (1905). Two Images for Orchestra op. 10. (1910). Four Pieces for Orchestra op. 12 (1912). Mihaly Szucs, violin. (Budapest Philharmonic Orchestra). Miklos Erdelyi, cond. Grand Prix du Disque

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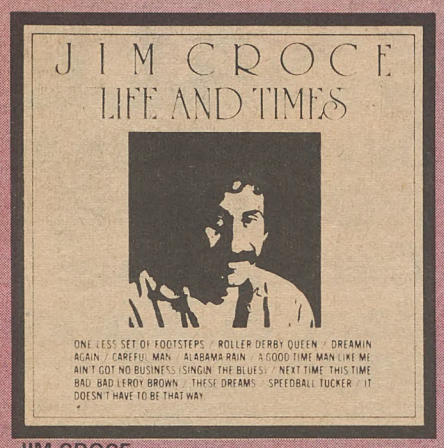
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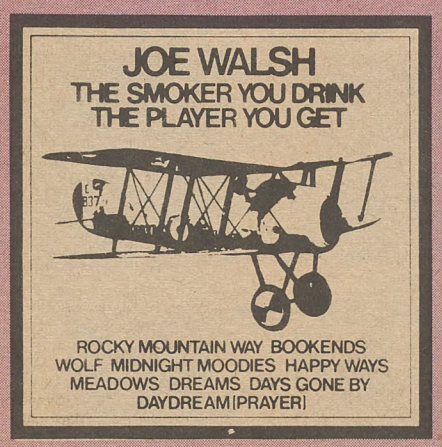

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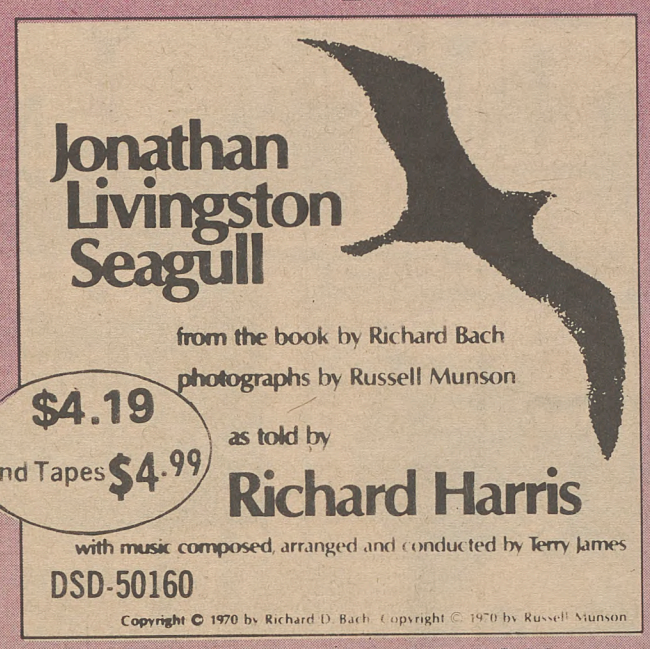
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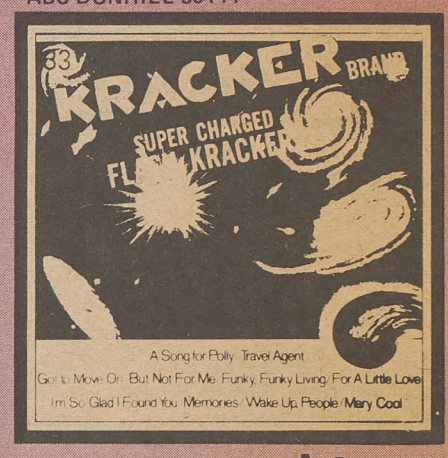
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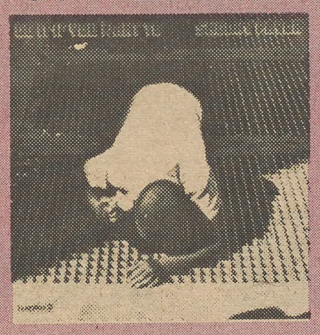

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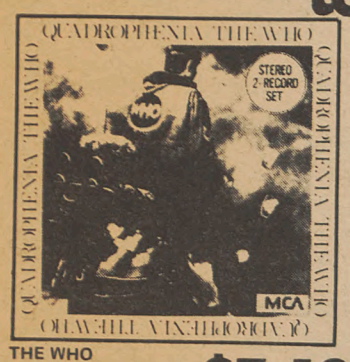

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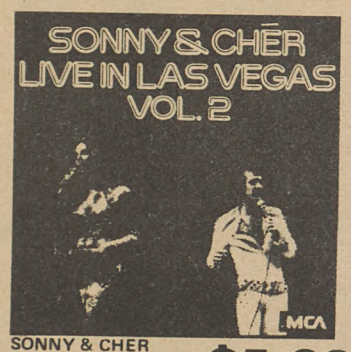

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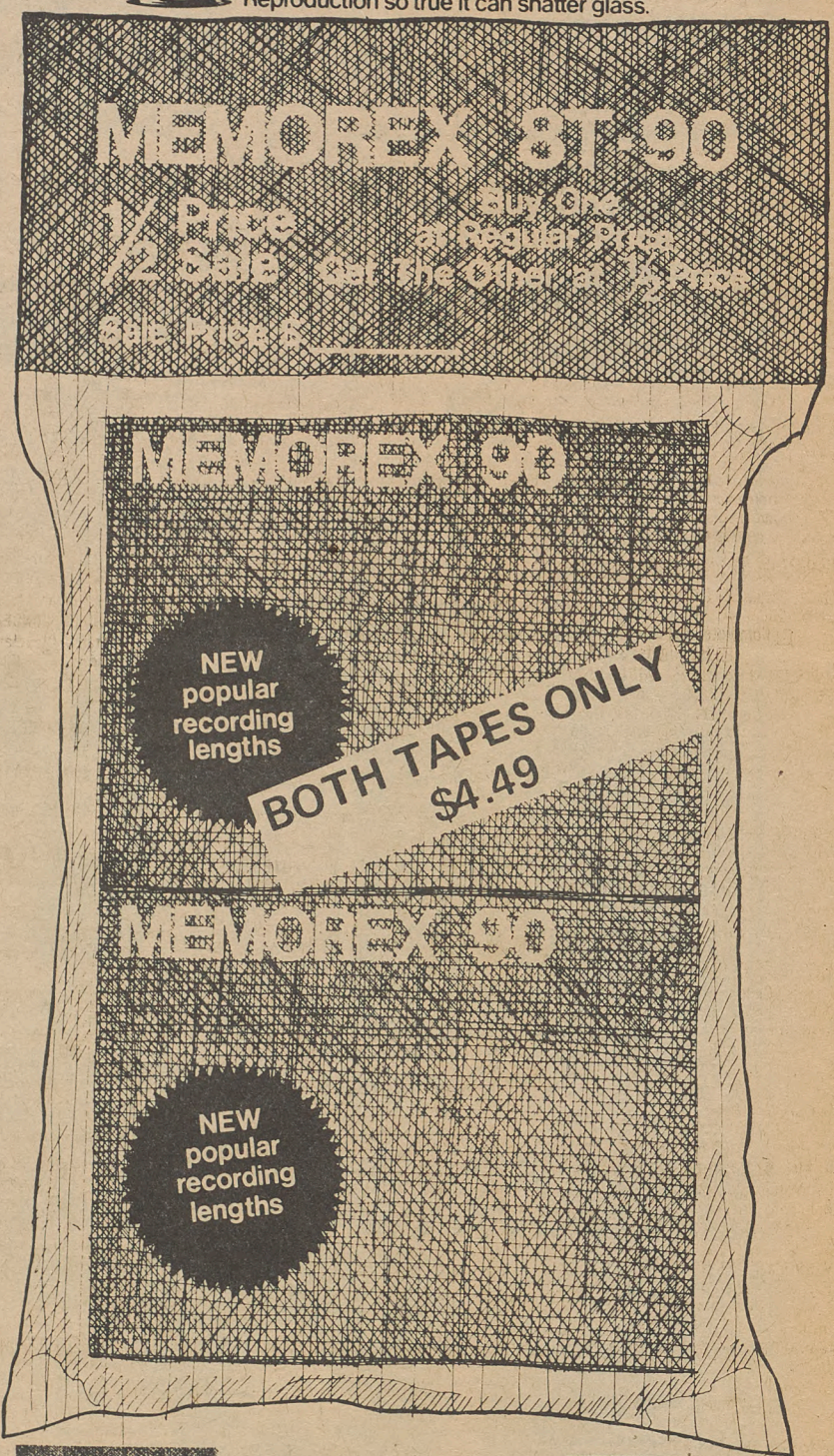

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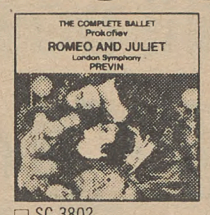

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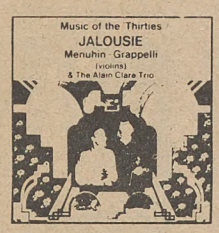

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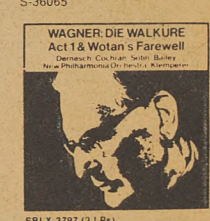

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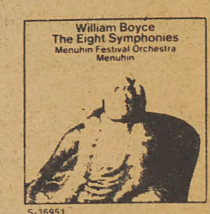

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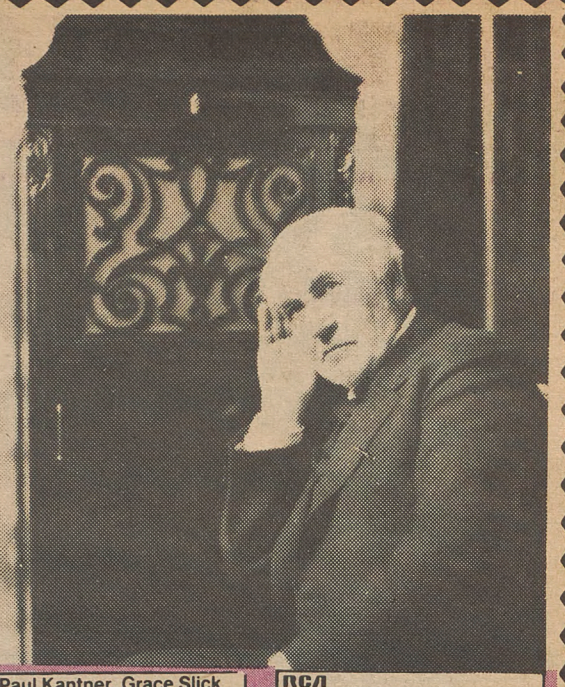

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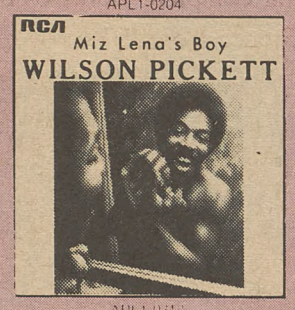

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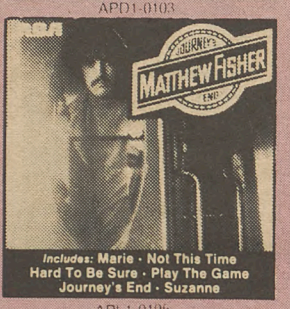

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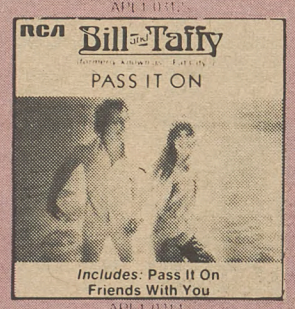

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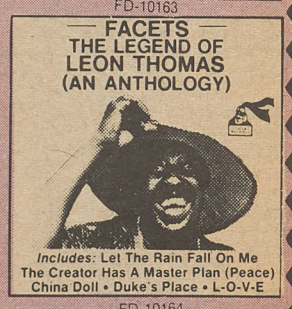

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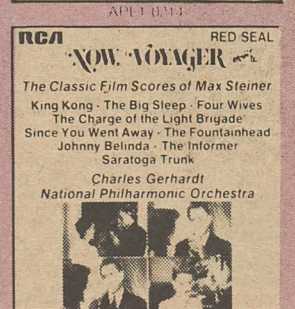

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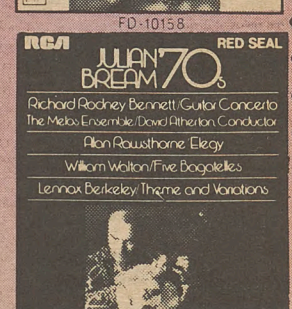

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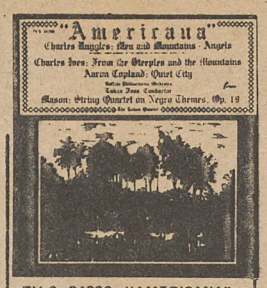
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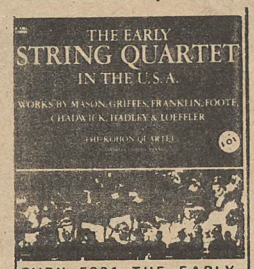

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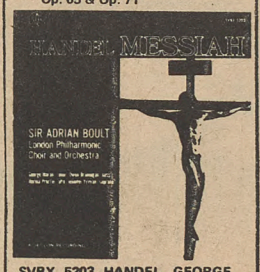

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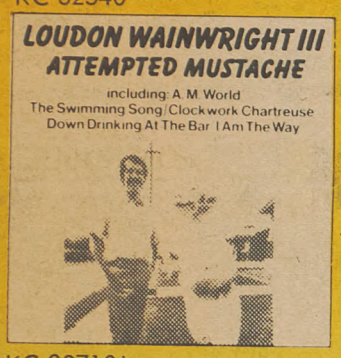
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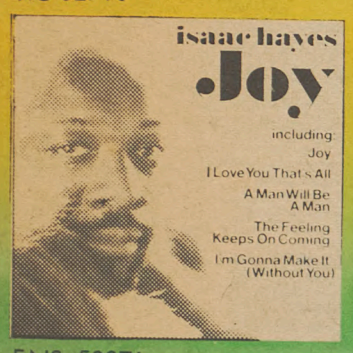

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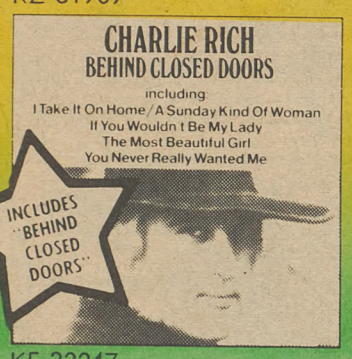
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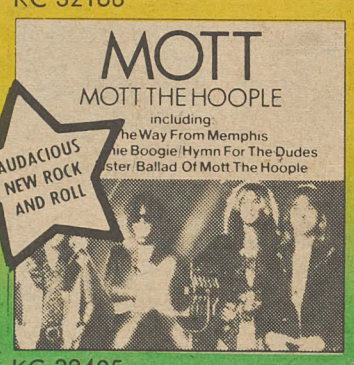

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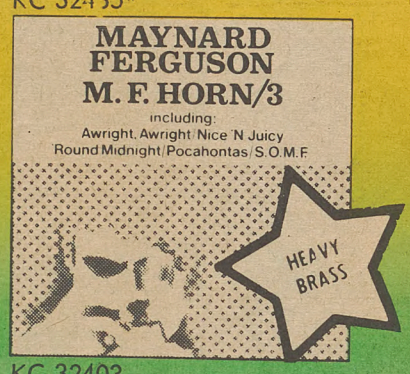

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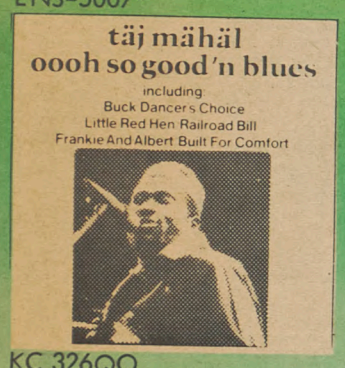

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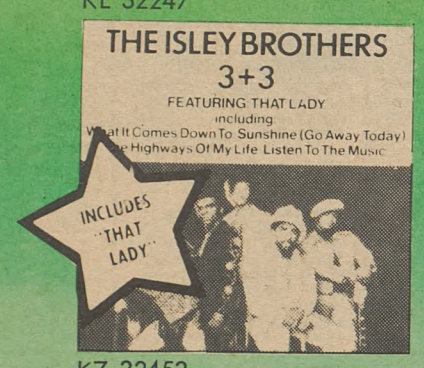

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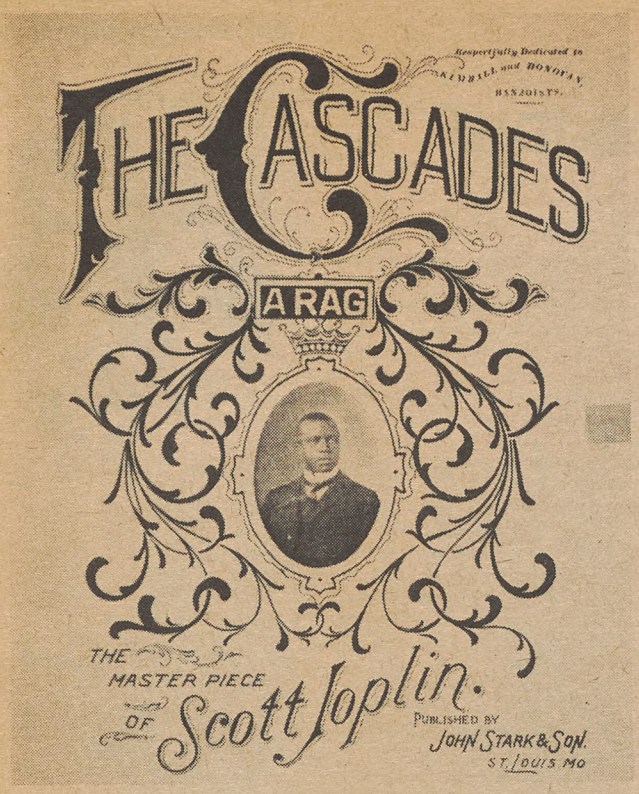


SCOTT JOPLIN

Stephen Allen Whealton

The first black music to dominate the white market, even briefly, was ragtime. Piano rags were a strange product of the 1890's — they developed from the banjo-picking dance melodies gathered and created by itinerant, mid-western black performers who found work playing piano in houses of prostitution in the cities of St. Louis, Sedalia, and Joplin, Missouri; Chicago; and Kansas City.

Ragtime was thus the only major, black-invented form that was derived from dance, rather than song; from instrumental, rather than vocal roots. it was created, adapted, and developed by the black musicians who settled down in cities to more or less regular piano-playing jobs. Their models were John Phillip Sousa's marches, and the dance suites popular among whites at the time. The forms, then, were molded from European and white American musical structures, but the texture of the music came from black origins.

It may never be completely clear just how much of this melding was the work of Scott Joplin, but it is obvious that he was the dominant figure in ragtime. He studied piano during his childhood with a white, German piano-teacher in his home town of Texarkana, Texas, and later took some courses in musical theory and composition at a Methodist college for blacks. This classical training gave a tone to Joplin's compositions which set them apart from the other rags being written at the time.

Joplin was not merely the right man at the right time, however: he had much more going for him than the fact that he had had classical training at a moment when the American musical public was ready for a classically presentable black music to listen to and play. Joplin was an exceptionally gifted melodist, as well as a trained craftsman. His best pieces are the pinnacle of ragtime.

Ragtime lasted roughly from 1895 until 1915. During the years since, it has surfaced briefly, again and again, in moments of popularity. Many of the greateest jazz musicians of the 20th Century have acknowledged their musical debts to ragtime, and finally it is being recognized as one of the earliest moments of creativity and influence for black music in America. It has long been regarded as an important precursor to jazz, but now we can realize its importance and uniqueness in its own terms.

Joshua Rifkin is a diversely talented and energetic performer, musicologist, arranger, and promoter who has done more than anyone else, perhaps, to give shape and impetus to the current ragtime revival. What Rifkin has done is to concentrate on Scott Joplin's "classical" roots, performing Joplin's pieces in a straightforward, pure way. Thus, they sound rather like the piano music of Erik Satie, for example. The "authentic" and "black" elements, as we imagine them, anyway, are not present in Rifkin's playing.

It is worthwhile to take a moment and ponder what seems black and what does not, however, for we all listen to ragtime with the burden of 60 years of jazz piano idioms mixed together in our memories. Many of Scott Joplin's mature rags were given the warning:

Notice! Don't play this piece fast. It is never right to play "ragtime" fast. Composer

There is much evidence that Joplin considered his music to be classical, and conceived it to be put beside the works of Chopin and the other musicians he had studied. Thus, Joshua Rifkin's "classical" approach to the playing of Joplin's pieces is not without justification.

The important question, then, is whether or not Rifkin's playing "makes it" or not. In my opinion, it does "make it" much more often than not.

Joshua Rifkin performed his Joplin repertory, or some of it, at Lisner Auditorium on the evening of Saturday, November 17th. The concert was enthusiatically attended by an audience which about half filled the auditorium. It was sponsored by the Folklore Society of Greater Washington and Stanley-Williams Presentations, as well as by George Washington University and Sol Hurok. In any case, the audience was very much pleased with the music and the playing, calling for two encores at the end.

Rifkin started the evening off with the "Maple Leaf Rag," which is not only the best known remnant of the ragtime era, but was the vehicle which marked the beginning of nation-wide acceptance of a black composition in terms of sheet-music sales. In fact, it was the "Maple Leaf Rag" which got the sheet-music business in the U.S.A. going on a national basis in the very first place.

The piece is Joplin's second published rag, and it's a very fine one. There is much black-folk-music influence in some of the melodies, while all through the piece reflections of Joplin's classical training can be heard. Harmonies, runs, and piano textures derived from classical composers go all through the piece. It's truly a blending of black rhythm and melody with white texture and form.

Rifkin has been performing this piece for years. It now has a little more lilt and a litte more variety than on Rifkin's Nonesuch disc (H-71248). Though Rifkin seems adverse to elaborating or decorating a melodic line or accompaniment as a general rule, he spiced up the "Maple Leaf Rag" here and there.

Next was "The Entertainer." This is a delicate rag, one which seems to benefit particularly from a slow, quiet performance. Somehow, though, it began to drag toward the end. I started to hear the melody faster and more definite in my mind's ear as Rifkin played it. "Elite Syncopations," on the other hand, is a more hard-hitting piece, and Rifkin wisely got louder and faster for it. It went well.

The "Searchlight Rag" marked a change in the mood of the program, suddenly. It is a later rag, reflecting the definite stylistic and textural changes which the developing composer achieved. Also, it is a piece which Rifkin has apparently begun playing relatively recently, for it does not appear on either of his two Nonesuch recordings. The first two strains seemed strained, as if the performer had not yet discerned the interpretive secret of their proper phrasing, but the last two strains worked very well. The third strain, particularly, was delicately beautiful and quite original. It marked the musical high-point of the concert this far.

"Pineapple Rag" is one of Joplin's very best. In it, the idiom is closer to its black-folk-music roots and further from the Chopin-derived delicacies of some of the other rags. It is an example of Joplin's ability to set down truly earthy, boisterous, and totally "black" music within the rag format. Again, the third strain is particularly fine.

"Gladiolus," by contrast, is one of Joplin's best delicate, slow, soft rags. I am less pleased, personally, with this strain of Joplin's output, though it is purely a matter of taste. Surely the quieter and less bombastic pieces are as lovely and as expert as the others. Surely it was in these rags that Joplin showed his true superiority over his fellow rag-writers. Rifkin, I would guess, prefers these rags, for he is more successful in conveying delicacy than he is with hard-driving, folksy sounds.

The first half closed with "Sugar Cane," which sounds very much like a "re-make" of the "Maple Leaf Rag." Repeating an early success is nothing new in music, be it classical or popular. It is notable how Joplin's many "re-make" pieces are in no way inferior to their models, except perhaps when measured by total popularity. "Sugar Cane" proves the vitality of the precise ragtime idiom of "Maple Leaf," for it shows that there is room for more than one excellent piece using basically the exactly same form, textures, etc.

"Paragon Rag" points to the future development of Joplin's music. In it, he abandons the boom-chick bass line which still characterizes most of ragtime as we remember it. It is a simple matter of adding textural variety tc the music, but it makes a difference. It is something of Joplin's own invention, a legacy from the classical music he had studied and loved. The important thing about it is that it seems natural, rather than imported; "right" rather than being grafted on.

"Bethena" is one of Joplin's many variations on the rag format — a ragtime waltz. His several, unusual pieces tend to be formally and harmonically more venturesome than the usual, straight rag, and this is no exception. It is a syncopated waltz, texturally and melodically even more reminiscent of Chopin than is usual for Joplin. Yet the black idiom is always there. The rhythm echoes folk roots in almost every bar, and more often than not, the melody also retains a distinct black echo.

A Mexican tango, "Solace," is another of Joplin's variant pieces. Like "Bethena," it is formally unorthodox. Like "Bethena," it is also a particularly idiomatic exercise in that inescapable practice of dabbling in every popular musical form going. Inevitably — as with all of Joplin's best work — the result is a success. The piano writing is particularly original, expecially in the third strain.

"Wall Street Rag," on the other hand, is a mis-nomer. The name implies urban bustle, hard-edged bombast, while the piece is probably the earliest of Joplin's truly great pieces. It is melodic, gentle, and yet very black. Its third strain is one of the most original and beautiful moments in all of ragtime.

"Scott Joplin's New Rag" is one of Joplin's last works, one which he had to publish himself because the drop in popularity of ragtime brought an end to his prosperity and to the publishers' eagerness for his work. Despite being written after the hey-day of ragtime, it is nevertheless original, forward-looking, audacious, and very lively. Rifkin played it quickly, strongly, and well.

The "Magnetic Rag" is Joplin's last and my favorite. Subtitled "Syncopations Classiques," it dates from 1914, at which time Joplin was a bitter, disappointed man, crushed by the demise of ragtime and by the commercial failure of his opera, *Treemonisha*. The "Magnetic Rag" echoes disappointment and disillusionment more than do the others, and yet at the same time the piece looks forward to many of the aspects of jazz piano music, which would emerge from the First World War. Every strain of this work is a gem; the second and fourth ones seem to echo a kind of middle-eastern or "Turkish" exoticism which has always been popular in American popular music. The first strain is plaintive, haunting, and delicately sad, while the third strain, so often the best with Joplin, is for me the high point of all ragtime. It is rhythmically complex, hard-driving, elaborate, and it works perfectly. The bass line and embellishments look forward to the future, while the melody harkens back to black folk-music roots.

Rifkin was wise to close the regular part of the concert on this piece. It brought the house down, forcing two encores. The first was a collaboration between Joplin and Louis Chauvin, called "Heliotrope Bouquet," arguable the best title in all of ragtime. It is arguably one of the best pieces in ragtime, too, with Chauvin's harmonically and melodically dissonant Creole strains ofsetting two of Joplin's best strains at the close.

The second encore was Joplin's piano arrangement of an early ballet, "The Rag-Time Dance." This piece reflects Joplin's aspirations behind simple piano solo forms. It was his first attempt to combine black musical idioms with the more usually accepted larger forms of serious music at the turn of the century.

The original ballet was followed shortly by an opera, called *The Guest of Honor*, which is totally lost, and then later by the "Stoptime Rag" for piano, and ultimately by *Treemonisha*. "The Rag-Time Dance," in its piano form, is a bit longer than a normal rag, and the melodies are more strung-together, as befits a ballet, but they are some of Joplin's folkiest and best. The audience called for another encore, but Rifkin demurred.

Joshua Rifkin's playing, at its best, captures like no other performer the classical intentions of Scott Joplin. At its worst, Rifkin's playing is almost errorless, classically appropriate, but still wrong. Fortunately, Rifkin seems to have a pretty good intuition about how to accentuate his advantages and avoid problems. Although he transforms ragtime into something it was not precisely meant to be, and although he plays it with some intentional inauthenticity, the result is usually very pleasant.

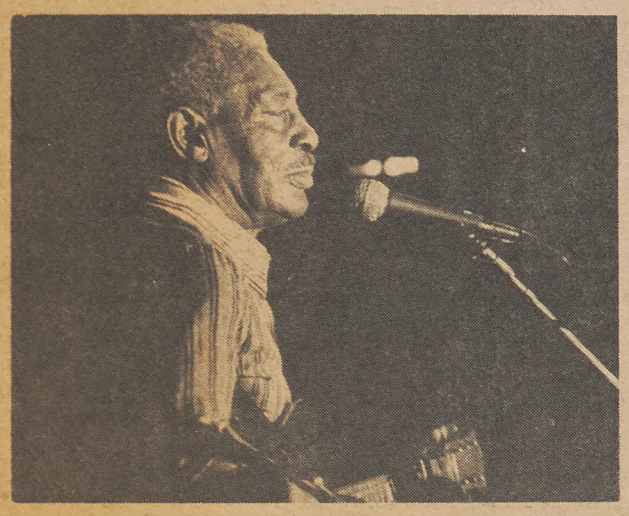
Rifkin's two Nonesuch discs of Scott Joplin pieces, (H-71248) and (H-71264), have been so popular that it seems likely that he will release more. If so, the new disc will probably include "Wall Street Rag," "Searchlight Rag," and "Country Club," for these are the rags he played in concert but has not yet recorded. I would hope that he also includes the "Stoptime Rag," some music from *Treemonisha*, the newly-discovered "Silver Swan," and perhaps some of Joplin's collaborations.

LIVING LEGEND: ARTHUR "BIG BOY" CRUDUP

Richard Harrington

There is very little of the quality of a living legend in Arthur Crudup. He actually transcends it, with a grace and dignity that belie his 68 years on the American soil. Crudup is still the big man who cut his teeth as a waterboy, sawmill hand and farmer in rural Mississippi, picked up a guitar for the first time in his late 30's, and became "the father of rock and roll" by writing songs that would excite, influence and ultimately enrich a young white singer by the name of Elvis Presley.

There are times when Arthur "Big Boy" Crudup moves slowly under the weight of all his years, but he wears those years with the dignity of a man who has run the good race without finishing in the money. Somewhere, in some air conditioned office in some city of concrete and glass, there is a check for $60,000 waiting to find its way to Crudup, an insultingly tardy piece of recognition for the author of "That's All Right, Mama," "Rock Me, Mama," "My Baby Left Me" and a dozen other songs that keep popping up on other people's records. (Elvis, Rod Stewart, B.B. King, Elmore James, Tracy Nelson, Elton John, Butterfield, Ike and Tina, Creedence — these are just some of the artists involved.)



Arthur Crudup — "He wears the years with the dignity of the man who has run the good race without finishing in the money." **Photo:** Roger Kranz

Meanwhile, Crudup waits for the promised check in his meager wooden farmhouse in Frankton, on Virginia's Eastern Shore, burdened by various medical problems, and with no happy ending in clear sight.

In 1905, Arthur Crudup was born in Forrest, Mississippi, a rural farm town that was to be his home for more than 35 years. He earned his nickname working in the log camps, the sawmills, the farms. Some of the hollering he did on these jobs would ultimately influence his high delivery once he did start singing. "I used to sing all four parts. I used to sing soprano in the choir, and I sing tenor and baritone in the quartet, and I could sing bass."

In those days there were not a lot of blues singers working at their music in Mississippi ("I never met any of the blues singers 'til I went to Chicago") though some of the other greats like Sonny Boy Williamson and the Mississippi Shieks were to come from the same general area. The blues found their way to Crudup's ears through the phonograph ("the ones with the big horn") and he would be influenced less by geography than by technology.

In 1939, he picked up a guitar for the first time. "I had been banging a little bit on the ukelele 'round home, but I never played out anywhere. That style of playing that I do, it comes from the ukelele. See, I started with four strings on the guitar, just like I did on the ukelele. The I added the 5th string, then the 6th string." Crudup's style would be quite distance from most other bluesmen, with his singing working against a very steady, tightly syncopated, almost chopping rhythm and phrasing.

In 1940, Crudup headed for Chicago, not at all sure of what he would find. Maybe he never had a chance, because something found him first — a white blues entrepreneur by the name of Lester Melrose, a man who virtually controlled the blues industry in Chicago.

"At the time, I had got stranded there in Chicago. I didn't have no job and I was on the corner, pickin' up what I could, tryin' to get enough to get back South. Melrose and a guy by the name of Dr. Clayton wanted me to play for a party that night. He told me he would give me $10 to play for it. So I went on to play for the party, and after the party, why he introduced me to Tampa Red and Big Bill (Broonzy) and Memphis Minnie and Lil Green and Lonnie Johnson and Washboard Sam. I had been listenin' to them before I ever started playin' music.

"Then Melrose wanted to know if I could get up a couple of songs like the one that I did have, so I told him I didn't know, and Tampa said 'oh yeah! You can do it. Come over tomorrow, 'bout 2 o'clock and I'll help you out.' Well, then I went to Tampa's house at 35th and State, and me and him sit and talked and he give me the idea that one man couldn't do no more than the other one, you play what you play and I play what I play, and so I went out and made the records."

Those first records would be "Black Pony Blues," "If I Get Lucky," "Death Valley Blues" and "Kind Lover," "Melrose promised me 12% royalties on those. Then if the records came out and did good, I would get a call back. After that happened, he promised me 35%. 'Course, all the other numbers that anybody ever made of me, I never received any money from it. Only money I ever received was off the ones that I made." Even then, it came to very little.

While a lot of bluesmen augmented their tiny amount of record money by playing house-rent parties and at Chicago's burgeoning clubs, "Big Boy" Crudup found himself having to earn a living off the land back in Mississippi. "I never played any clubs from the time I started until about five years ago."

For seven years, Crudup shifted from Chicago to Mississippi, but finally, in 1947, he'd had enough. "That's when I found out that Melrose was gyping me. I wrote him a letter telling him I wouldn't record for him anymore." Though he had originally recorded for Melrose's Bluebird label, that label sold out and he transferred to RCA, where he was under contract until 1955. There were a couple of Crudup sides that came out, but didn't bear his name. "I made one session, me and Sonny Boy Williamson, under the name of Elmer James, 'cause I was recording at the time for RCA. Then I made a number for a woman name of Lilian, in Jackson, under the name of Percy Crudup. That was my son. Later on I found out it was for Decca."

Until the blues revival and interest that was to start in the early 60's, Crudup worked at various jobs, including being a "crew leader," transporting laborers back and forth between Florida and Virginia during various working seasons. He moved at first back to Mississippi, where a lot of his time was spent raising his 13 children. "They all is not mine, but the're in my net, so I just claim them all. I raised them from little bitty kids, so the only daddy they ever knowed about was me. They say 'Daddy': I say they're mine."

After the family moved to Virginia, four of his sons became The Malibus and went on to play in various Long Island clubs. They disbanded after nothing came of an audition at RCA, and now three of the four work from time to time as a back-up band to their father, but even that is irregular.

For a man who has realized so little from having contributed so much, Arthur Crudup is fantastically stoic, without any traces of hate or bitterness. Did he have any ill feelings towards Elvis Presley, who used his songs as stepping stones to stardom? "I couldn't feel bad towards him. I would have felt bad if I wrote the song and give it to him and then he made it and then I didn't get hothing out of it. *Then* I would have felt bad. But the way he got the song, he got it off the jukebox, and you can't stop a man from hearing a song that's out for the public and then he go ahead and record the song and make good on it and you don't." B.B. King and Elmore James, among others, did the same thing, "so how could I feel bad towards him because he was a white boy and the balance of 'em was colored?" They all gave Crudup the credit, but, as he says, "credit is no good with no money. Credit is all I ever got.

"Elvis sent me a paper with a seal on it, thankin' me for the song ("That's All Right, Now, Mama" years ago, sayin' it was the best 'hillbilly' song that had ever been made in history. But when my house got burned up, that got burned up."

The elusive $60,000 is partially the result of the diligent efforts of Crudup's new manager, Dick Waterman, whose Cambridge-based Avalon Productions has been trying to take care of the older bluesmen, insuring that they get at least a taste of what they're due. "They come searchin' up for this money and they found out from BMI that I had $60,000 coming. But I haven't received it yet. The reason the money wasn't paid off," Crudup has been told, "is on account of somebody made a booboo and paid Lester Melrose's wife $20,000 and they don't want to pay that money 'til they see how they gonna get that $20,000 back." Melrose continues to haunt Crudup from beyond the grave.

In the last couple of years, Crudup has seen himself well-received in England and Australia, much more warmly than in America. He doesn't quite understand it. "It seems strange to me, 'cause white people didn't used to be interested in the blues and now they'd rather go on the floor, on the grass, anywhere, and listen at the blues, and you don't find many colored people at the places where the blues is at, and that's all the colored people ever had in their life was blues. But young blacks will never forget, 'cause they's always had it."

Lately he's been working very little. "I been under the doctor now for the past three years with heart-trouble, artha-ritis, gas stomach and high blood and sugar."

Will the bluesmen ever get a taste of what they should rightfully have had all along? "I don't believe it, unless it's the young generation, because all the older ones is just about pegged out. Ain't but a few of the old blues singers left. Looks like I may peg out before I get mine."

Now, where's that check?

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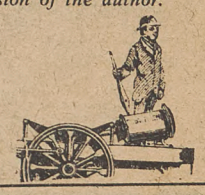

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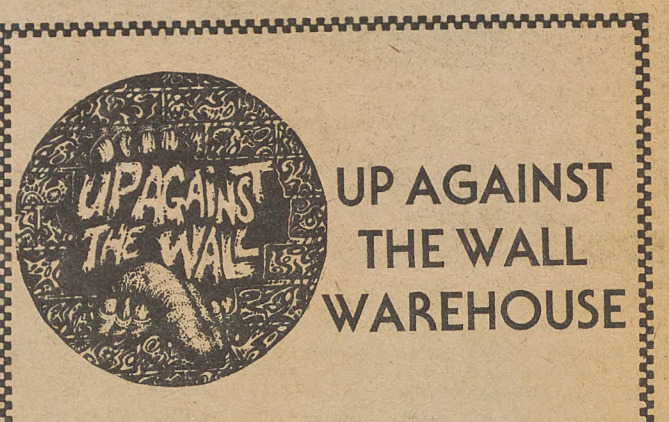

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WHOEVER SHE IS. . .

off our backs

Bonnie Newlon is a graduate student of Demographics at Georgetown University and a housewife in Arlington, Virginia. She became aware of the "Women's Movement" recently and was confronted with a great many names, groups, and "fronts," but experienced great difficulty in getting specific, accurate information about any of them. Whoever She Is. . . *is her response to that difficulty.*

In this continuing series of articles, she explores various sources of information and assistance, and tries to present her views on them, as well as giving other women in the area a reliable guide to them. If there are any groups, associations, individuals, etc., which you feel would be of interest to our readers, please drop us a line, addressed to Ms. Newlon, and she'll try to cover them in future articles.

Bonnie Newlon

If you're interested in a current review of local, national and international women's news, *Off Our Backs* may be the answer. It's a monthly newspaper, published in the Washington area, and circulated to some 8,000 subscribers across the United States and abroad. Some have called it "the best women's newspaper in the world."

Through the efforts of one woman, Marilyn Salzman-Webb, the paper was founded 3½ years ago with a capital investment of $300. It has grown to a staff of 12 — none of whom were with the paper at its inception. Ms. Salzman-Webb has since gone on to teach women's studies at a college in the Northeast. The present staff works on a volunteer basis, supporting themselves in full-time jobs elsewhere. Nonetheless, they are a dedicated, diverse, and good-natured group of women who are determined to solve the paper's financial problems and eventually to print it more frequently.

Most of the current staff came to the paper after having read it for some time and wishing to become involved. "In the light of my burgeoning feminist consciousness," one began jokingly, "2½ years ago (or whatever it was), I wanted to do something in the women's movement, for myself and others, too. I liked writing best; *OOB* was a natural place to go." Another said, "I was reading the paper for a long time, and I'd been doing drawings about women. I felt like putting them together and wanted to get my drawings out, too."

Not all the women came to the paper with specifically journalistic talents: only one of them had had any previous experience on a newspaper. It was a process of learning from others who had worked with the paper for longer periods of time. A few people, whom the paper has tagged "friends," contribute their talents, such as typing. Most of these either haven't the time or the inclination to participate in the weekly meetings and other staff duties.

The paper has no organizational structure: no one holds a titled position. There's no particular division of labor assigned, but if one has a special interest, she may follow it as closely as she wishes. As an example, one woman functions regularly as poetry editor — the rest of the staff is quite happy with the situation and are pleased that she covers this field.

In the beginning, the paper was "a bit more of a reaction against men. . . now we're much more oriented *toward* women than *against* men." The title was originally supposed to say to women, "Let's get off our backs, both in a sexual sense and in the sense that there's so much work to be done." It spoke to men as a directive to refrain from degrading women.

Off Our Backs has received some untoward attention for the fact that it had not become a sponsor of and tenant of the D.C. Women's Center. A recent editorial spoke of the paper's concept and objectives:

> *. . . the initiative of several women started* OOB, *which attracted to it others of similar inclination who wanted to write about the women's movement, to cover its news and new feelings and to comment critically on it as well. This latter aspect of producing a women's paper that would not shrink from evaluating women's theories and actions necessarily entailed that a certain distance be maintained from all institutions, albeit feminist.*
>
> OOB, *though published in Washington, D.C. was conceived of as a nationally distributed women's news journal, speaking to and about women in all areas — urban, suburban, rural —. . . These basic concepts have not changed. We have a number of concrete objectives: 1] to cover accurately all the news of interest to and made by women across the country; to this end, we are actively seeking correspondents; 2] to present clear analyses of what's happening in the women's movement and around us; 3] to create a new language, where necessary, and change the definitions of situations in this society; 4] to share the power that media necessarily confers upon those who control it by devoting special supplements to special interest groups we consider supportive of women. . . .*

The paper has also been criticized for "failing to develop a consistent political position." In the same editorial, the staff replied:

> *This fact is not a failure, but rather a conscious decision that any line would destroy our ability to view critically what we are covering, would, in fact, predetermine what received space in this paper, what was trashed, and what was proselytized. We are not proselytizers. We are not an organizing tool for any one tendency in the women's movement — or for any one women's organization. . . .*

As a matter of fact, the staff will tell you, it's very difficult for them to write a collective editorial, due to the wide range of political opinions expressed by their membership. Consequently, the paper often doesn't include an editorial, though the desire is there to make this a more regular feature. As an alternative, or supplement, several of the women on the staff have used another section of the paper, called "Commentary," to air their views on current topics.

When asked if they considered themselves a radical group, they answered, "No, we're the establishment underground press!. . . It all depends on what you mean by radical. We're not afraid of being sued, and we're not afraid of anybody's getting hurt, or of stepping on anyone's toes. . . we've made enemies lots of times, among groups and individuals. Some of the people in the women's movement say that we're not going far enough or that we're not presenting their particular viewpoint in the way they'd like it to be presented."

Each issue includes several special features along with regular articles. The latter include news, culture, health, sports, poetry, survival, classifieds, letters to the paper, and reviews of books, records and movies. There's also an attraction called "Chicken Lady" which is described as "a chat. It's gossipy and gives brief notes on current happenings." The author, true to title, is reluctant to admit her identity.

Occasionally, themes have been featured. The results include a prison issue, a Jewish issue, and others on women working, women loving, and women's health. A few "international issues" have covered news from Chile, Cuba, and Vietnam.

The staff pointed out that more reporters and correspondents are needed. Anyone interested in working on the paper or contributing poetry, fiction, or news is encouraged to call the paper at (202) 234-8072, or to write *Off Our Backs*, 1724 20th St., N.W., Washington, D.C. 20009. "The regular staff meeting is Wednesday night. Just drop in and stick around. Sometimes people have become a little turned off, too, by visiting the staff meetings. If it's a busy night, we can't really focus the meeting on them. If they keep coming back, they can see if it will work out to be right for them."

If you prefer reading the paper to writing it, individual subscriptions may be ordered for $5/year. This rate will increase by one dollar in January, because of rising printing and postage costs.

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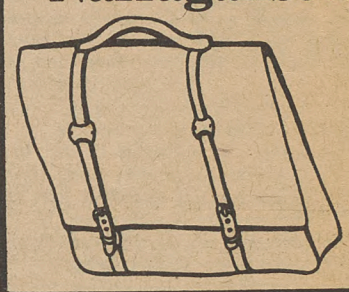
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performance

DOWN FOR THE COUNT

"there is no snow in Berlin
there is no rain in Shady Grove
I have been to lots of parties
and acted perfectly disgraceful
but I never actually collapsed
oh Marlene Dietrich we love you
*get up"**

Bruce Pennington

The Muzak is humming "Wichita Lineman" and "Theme from *Mondo Cane*" as you enter Shady Grove's circus minimus-style auditorium and wait for the hall to fill up. It never does. It's about half-full. Two-thirds of the audience are well dressed suburbanites, perhaps a bit young to be members of Marlene Dietrich's peer group; the other third, suited-and-tied gays — all intent on seeing this living legend, this Fairy Grandgodmother.

As you wait, scanning *Playbill*'s slightly dated writeups on Dietrich, arranger Burt Bachrach, and conductor Stan Freeman, you wonder how many other half-full music halls she has played in her four-decade career. There are quotes from Hemingway, Christopher Fry and Kenneth Tynan to reinforce the expectation of seeing a genuinely durable superstar. The orchestra tunes, the lights dim; "Ladies and Gentlemen, Marlene Dietrich!," and this champagne-tinted vision in 40 pounds of beaded net and yards of frosted ermine teeters down a slightly slanted ramp.

The hair is as blonde as blonde ever is; you can count the hairs out of place. The makeup is artful. The lights are soft pinks and blues with a soft yellow light focused directly down on her in the center. As the stage begins to revolve, it's like watching one of those European music boxes with a life-sized Dresden figurine on top. All the right elements are in play — but the right effect just isn't there. The atmosphere is more like a carnival side show where the performer makes sure everyone gets a good look.

Thinning lips are taughtened over gums; the whole area painted over with orangey-pink lipstick. As the ermine cloak gets trailed around the stage, little tufts of molted fur fly about. And that voice — when speaking, with more than a trace of Aryan arrogance; singing, with a range that is only a few notes greater than Lou Reed's. The illusion of youthful beauty is not there: the total vision is nearly apocolyptic.

If there is any magic left in Marlene Dietrich's act the secrets lie in that magnificent 40 pounds of beads making up her gown — an architectural marvel containing restraints and supports that recreate the illusion of that youthful body and confine it to only the most stilted formal gestures — and yes, undoubtedly causing that famous staggering walk that produces gasps of anticipation everytime she moves around the stage. The illusions are just barely hanging in ~~ther~~ and certainly can't last forever. They don't.

Then there are the songs. "You're the Cream in My Coffee," sung during an audition for Josef Von Sternberg, the song that made her the Blue Angel. As she explained, she wanted to go to Hollywood and sing love songs, but instead she stuck with hits like "See What the Boys in the Back Room Will Have" and "The Laziest Girl in Town." Hollywood was probably right: she never escaped the music hall tradition. Other songs are sure-fire heart-tuggers, lowest-common-denominator reaction songs. While performing, she demonstrates that Jagger and other johnny-come-lately male superstars were not the first to phallicize a microphone.

• • •

Dietrich has never been afraid of politicizing her act. Antiwar songs have long been part of her repertoire and they are the material that reconjurs the timelessness of conflict, be it international or interpersonal. These were her moments: we were hers entirely as she gasped ~~wehre~~ all the flowers had gone.

The questions persist: Is she youthful? No, the spirit of youth is gone. There are only disciplined, controlled gestures, devoid of enthusiasm, part of the routine. Is she beautiful? No. Beauty is not artifice. Is she glamorous? If pounds of shiny beads and exquisitely applied makeup are glamor, then Dietrich has cornered the market. But the thought is haunting: Marlene Dietrich is not ageing gracefully. She deserves an honored rest before she leaves us, but the insistence of a culture that demands youth and beauty of its sex objects forces this woman to masquerade as a fondly remembered image.

The lights come up after "Falling in Love Again" and there is lots of applause, with isolated clusters of people trying to get a standing ovation going. She moves to the very edge of the stage above the orchestra pit and extends her hand to conductor Freeman who unsteadily climbs up on some kind of little platform to kiss it. Then it happens. You've been anticipating it all night. Someone loses his balance, no one knows definitely who for sure. Her body becomes a perfect arc of light as she slowly, agonizingly slowly, falls into the pit, knocking over music stands. Shock and panic. "Play — 1, 2, 3," the conductor yells and "Falling in Love Again" becomes — really — a near-epitaph.

There is a glimpse of that blonde coiffure, now askew, being straightened out and smoothed into place. She stands up, smiles bravely, waves and gets her standing ovation as the band plays on. But she won't move. The audience, shocked and solicitous, presses forward. Two elegant dandies in full-length furs trip up, whip open their coats and flash Dietrich her image on their Lonely Lady T-shirts. Finally she says, "Everyone go home and go to bed. I'm just fine."

During the drive back to town, it's hard to keep from laughing hysterically at the whole thing; it's that fine a tragi-comic line. But the next day, the papers say her dress ripped, her body bruised and the remainder of the engagement is cancelled.

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* *After* POEM *by Frank O'Hara. City Lights Books, Pocket Poet Series #19, page 70.*

THE PLAYWRIGHTS'S THEATRE
of Washington

John Reap

The Playwrights' Theatre of Washington has opened its second season with an interesting play and a dull playlet. I'm afraid that I don't have anything kind or constructive to say about Richard L. Haight's *The Tissky Curse*, and under the circumstances it would be cruel to itemize the play's failures.

The other play, though, is the main event and makes for an intersting evening of theatre. Knox Turner's *Current as a Sometime Thing* is a serious work that succeeds despite some flaws. It is a drama of the Generation Gap (which might be an idea whose time is past), and a confrontation between an aging electrician and the student who who is helping him for the summer. The play is as successful as it is because Turner has tried to be fair to the electrician, has penetrated the character and found a core of truth. Bruce Van Cott does a nice job in realizing the character while Michael Endy is generally convincing as the student.

The flaws in the play arise when Turner manipulates his characters into situations rather than letting situation flow from the characters. For instance, the electrician, Alex, arranges to have himself and the student, Buff, locked into a basement for the weekend. This is just too absurd a premise to accept and it hurts the play. Then, too, the deck is pretty well stacked against poor Alex, an alcoholic widower whose only son drowned in a flood last year and who carries a full load of guilt and self-deceptions. Turner might have had a little more work and a somewhat better character if he had made Alex a less-than-total loser.

On the other hand, he has drawn the character of Alex with much more care — even love — than he has that of Buff, who comes fairly close to cliche. I had the impression that Buff is based on Turner himself — a danger ous thing for a young playwright to do because it seems so easy. A certain distance between the artist and his characters is necessary if the characters are to take on any life of their own.

Turner also tries to do much in the play (which is much preferable to trying to do too little), to get it operating on too many levels. One result of this is that the play is a bit too long; another, that certain speeches seem to jump out of the play labeled MESSAGE. Turner writes a nice line and generates some genuine rhythms, but occasionally loses control of a metaphor.

Paul Hildebrand directed with gusto that kept the actors busy constantly, always doing things. This is something that should be emulated by other amateur directors.

All in all, it was a promising evening. Knox Turner is not a polished playwright yet, but he does show a strong sense of character that should grow as he explores the stage at greater length. I look forward to another play.

A DIFFICULT BORNING
Washington Theatre Club

Deirdra B. Baldwin

A Difficult Borning is playing to small but perceptive audiences at Washington Theatre Club. The play is a dramatization of selected works of Sylvia Plath. Scissoring and shaping by Janet Gardner, Etain O'Malley and Kayla Zalk have produced a singular experience which affects in much the same way as a one-act play. Plath is resurrected, or rather, the Plath Pantheon in four characters: a young girl — that girl who wrote *The Bell Jar* — a young wife who discovers her originality and eccentricity dwindling, the emerging older woman accompanied by fear, doubt and wisdom, and the untouched "acetylene virgin." Each experiences her revelation and they join in singing, in one voice, "I think I made you up." The refrain is haunting and guaranteed to stick in the throat for days afterward.

During the course of the production each gives birth to one child simultaneously. We run the gauntlet of that birth whose beginnings and ends are so mysterious and so exceedingly painful. The question is whether or not this pain is representative. Equipped with only my own experience, I judge it and find it immense with universal and intelligent accuracy. It's a touchstone, a catharsis and a very important piece of human work.

Its art is threatened at times by overly emotive acting and overstated blocking. The audience is addressed on a couple of occasions from the very edge of the stage. The intensity of the material can't bear proximity. The audience is moved: their recovery is audible and interferes with continuity. This was most pronounced during the poem in which the young wife accuses her "Daddy." The interpretation was sound, but problematical. Mime and the body are used effectively. The young girl looks into the mirror of the face of the older woman, the hands repeat each other in refelction. There is undeniable care and delicacy. Every attendant to this production seems to have a firm conceptual grasp of the material.

Who should see it? Men and women of infinite variety, poets, feminists, humanists, theatre lovers and lovers.

THE HOMECOMING
AMERICAN FILM THEATRE: Part 2

John Reap

Ely Landau had a pretty good idea a while back. He felt that commercial moviemakers were down on quality, that thought-provoking drama wasn't getting the chance it deserved on the nation's screens — and he was largely right, despite the notable exceptions like *Who's Afraid of Virginia Woolf*. I wasn't too sure of Landau's credentials as the redeemer of theatre-as-film, though, for he was the producer of the over-long, over-literal Katherine Hepburn version of *Long Day's Journey into Night*. On the other hand, he had also produced the memorable *The Pawnbroker*, an adaptation of a novel, not a play.

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Well, I'm happy to report that my misgivings were proved vain by the American Film Theatre's first two offerings. The first show they released in this area was O'Neill's *The Iceman Cometh*, which featured a superb cast (working at union minimum) and which picked up superb reviews in the national media. I withheld judgement on the project, however, because it's easy enough to pick a hit for a season's opener, especially if you've got Lee Marvin, Robert Ryan, Jeff Bridges, and the great Frederic March in the cast. After *The Homecoming* those doubts are erased.

Harold Pinter is in the fore of England's theatrical avant-garde. While the Angry Young Men of the 50's have run in place or gone right-wing, Pinter has taken up the challenge of the Theatre of the Absurd and explored the possibilities of abstraction in the theatre. He is a disciple of Samuel Beckett, and his more recent works, like *Landscape* and *Silence*, are fitter successors to Beckett's early work than Beckett's own later work.

The Homecoming predates Pinter's move into the deeper waters of abstraction — the play is eight years-old — but even here the realism is no more than a facade for the emotional abstraction of the characters, and the action of the plot seems almost surrealistic in its implicit menace and evil. Pinter's view of man is distressed and distressing, the more so because it's never obviously stated, but rather infuses its malignance throughout his plays.

The Homecoming is set in a masculine household in London. The patriarch, Max, is a foul-tempered, foul-mouthed butcher who has retired from his shop and now plies his trade on the souls of those around him. He lives with two of his sons, Lenny, a pimp, and Joey, a dim-witted boxer, and his brother Sam, a quiet chauffer. This strange and encapsulated society seems bound together less by blood than by venom, and they have achieved a psychic equivalent to a balance of terror.

This equilibrium is disturbed by the return of Max's eldest son, Teddy, a philosophy professor at an American university, who has brought his wife with him. Ruth is a woman with a shady past, and her effect on the household is quite strange. Both Lenny and Joey are entranced by her seductive presence while Max alternates between denouncing her as a whore and praising her motherly virtues. A sexual intensity begins to seethe beneath the surface brutality of the family, exacerbated by the jealousy of Teddy, the only member of the family who has been able to escape its tentacles.

Even today it's shocking to see Lenny, then Joey, go at Ruth while Teddy looks stolidly on. Teddy is a cipher, emasculated by his philosophical detachment and his self-confident disdain for his brothers. He makes no objection when Joey spends two hours in bed with Ruth, and gloats more at his own prescience than his wife's virtue when Joey admits that they didn't "go the whole hog." This has served as a catalyst to release the family's suppressed lust, though, and Max suggests that they keep her on to service the family. Lenny, ever the business-minded pimp, likes the idea but objects to supporting her; instead, he suggests, he could set her up in "the business" at night and she could take care of them during the day. Ruth accepts, even leaps at the opportunity, and Teddy goes quietly back to America.

This is a strange work that depends on a theatrical atmosphere of implied violence and absurdist humor for its success. It wears a mask of realism over a reality of emotional abstraction, the characters are reduced from full-bodied human beings to mysterious images of human emotion. Its adaptation to the screen worked suprisingly well, for which the credit must go the collaboration between director Peter Hall and Pinter himself, who did the screenplay. Hall rarely gives us a full close-up, which would imply that the characters possessed true personalities, but manages to isolate the characters in their own fields of loneliness and suspicion.

The cast excelled, particularly Paul Rogers as Max and Vivien Merchant, who gave Ruth the depth of mystery we find associated with ancient goddesses, who cannot be exploited because they cannot be understood.

VALLEY HI
Ian Matthews — (Elektra)

Bruce Rosenstein

Ian seems to be having troubles again. Not with this record so much, other than the fact that it's not selling; but he appears to be having general difficulty in accelerating his career a a singer.

God knows he has had enough chances and close brushes with success, and the talent is certainly there. In the space of five years he has been a member of Fairport Convention; then a leader of his own group, Matthew's Southern Comfort, which had a hit version of "Woodstock"; a solo artist for two albums. In 1971, with the release of the superb solo effort *If You Saw Thro' My Eyes*, it seemed he would really be big. But it all fizzled away. The next LP, *Tigers Will Survive*, was not as good and few were willing to listen anyway. Plainsong, formed with guitarist Andy Roberts, who himself was coming off a solo career, put out a good album, *In Search of Amelia Earhart*, containing a classic song, "Call the Tune."

Valley Hi is an American album all the way; most of his British roots, save his voice, no longer show through. The LP was produced in Los Angeles, (Ian's new home) by Michael Nesmith, using Michael's fine country musicians. They provide an unimposing, yet faithful and reassuring background for Ian's voice. And boy, is it a wonderful voice. Very few people in pop, rock, folk or whatever, have as nice a voice as Ian Matthews. It's just a shame more people haven't heard it.

One of Ian's other strong points is choice of other people's material. In that respect, *Valley Hi* is more successful than any of his previous records. He does one of Nesmith's best songs, "Propinquity," Jackson Browne's "These Days," Randy Newman's "What Are You Waiting For," Steve Young's "Seven Bridges Road," (with a hair-raising, multi-tracked *a capella* intro), the traditional "Old Man at the Mill," and "Shady Lies," a new country song by Ian's old Fairport partner, Richard Thompson. They're all done in an easy, sure-handed, country style. It's a deep LP, yet it's relaxing as well. Despite the wealth of A-1 non-originals, the best song here is "Keep On Sailing," which Ian wrote. The lyrics are image-laden, the melody is unforgettable, and David Barry's piano playing complements the song perfectly. There are two other originals, "Leaving Alone," and "Save Your Sorrows"; and the interesting thing is that though the album is country over all these three songs are not.

Okay, now with this good album, containing some potential hits, ("Keep On Sailing," "Propinquity," the once-failed "These Days") Ian should be getting pretty popular, and selling lots of records, but he's not. And the way things are going, he may be on the wrong train, though he's still siting in his seat, quietly heading off toward the wrong destination. A recent concert, (second-billed to America) at American University painfully pointed this out. Instead of Nesmith's musicians, he was backed by what can only be considered his worst band ever, numbering in its ranks two members of the last version of Crazyhorse, a dubious distinction at best. And except for Ian, they were mediocre even at their better moments, which were few.

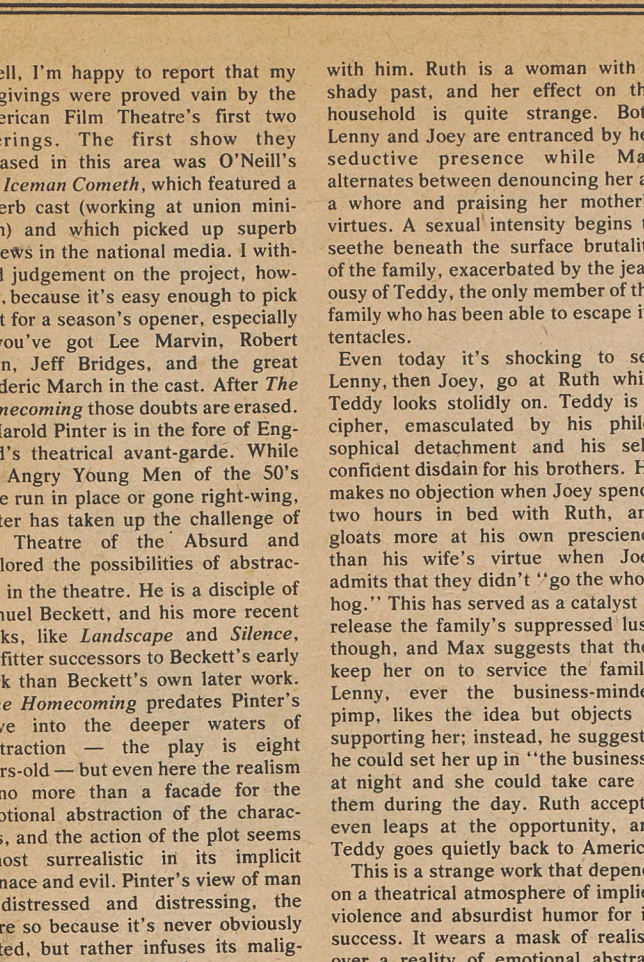
The show was a disaster. The 2,000 or so who congregated on that beautiful October Sunday afternoon didn't know who the hell Ian Matthews was, and they didn't seem to care. Ian and the band were tired and looked it, and unfortunately they played like it, too. Songs like "Keep On Sailing" and "Call the Tune" just didn't have the strength of the recorded vertsions. Little or no attempt was made at rapport with the audience, and they only did one up-tempo song, which only postponed their downhill slide, completed after their 25-minute set.

In the dressing room after the show, Ian was sullen, dejected, half-asleep, and quietly disgusted with what had just happened. But from what I could gather from the short time I spent there, the trouble goes much deeper. I had talked with him at considerable length two years ago during his solo America tour, when he was backed by future Plainsong Andy Roberts, and Richard Thompson. At the time, I found Ian to be shy, likeable, sensitive and, for the most part, very pleasant. He had just heard the then-released Claude Jones record and was extremely enthusiastic, saying he wanted to do a tour with them. We talked about Quiver, which had yet to release an album in America, and he described them to me as a "Claude Jones-type band." Shortly after his visit, I'd heard that he was considering doing "Lesson to Learn" from the Jones record on what would be the *Tigers Will Survive* LP, on which he was backed by Quiver. A year later I'd heard from someone in England that he and Plainsong were doing "Sykesville," also from the record, on stage.

When I went up to him at AU, he vaguely remembered me and that night, but he didn't look at all good. Seeing that he wasn't anxious to talk, I only told him that Claude Jones broke up shortly after his 1971 visit, and asked him about the songs. He told me he ultimately decided against "Lesson to Learn," and did "Sykesville" for a while on stage with Plainsong, then stopped. He also said that he left the record in England when he moved here.

My guess is that since he is such a quiet, unassuming person, he is easy to push around; and that's what's going on. The people surrounding him that day did not deserve being with him, let alone running the show. I think his lack of success at this stage of the game is finally eating at him, and he doesn't quite know what to do about it. It's a depressing situation for those of us who really love his music.

Well, as I said, *Valley Hi* is a really good album. What are *you* waiting for?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records

MUSIC TO DO YOUR SHOPPING BY

Bruce Rosenstein

There's been a large amount of album releases in the past year, and there's been the usual ratio of winners and losers. The big-name artists were by no means silent, and a few of them even managed to put out a good album, though they were in the minority. As an aid for doing your Christmas shopping, or just as a general guide to some of the goodies available, I've picked some of my favorites of the past year, and most are by lesser-known artists. There's no point in my rehashing the major releases of 1973: you know them and I'm not going to be able to dissuade you from buying Jethro Tull's latest, so I won't try. Anyway, I stand behind all the albums I write about here. *Music to Do Your Shopping By* is in two installments: part two will be in the next issue. All albums are in a tossed-salad, arbitrary order.

Dixie Chicken
Little Feat — (Warner Brothers)

Little Feat is one of the best of the no-made-its. Each year since their debut in 1970, dozens of less talented bands have broken into stardom, while Lowell George and Co. go about making their excellent music and selling few records. *Dixie*, released last February, is their third LP and I'd rank it second in quality to their middle album, *Sailin' Shoes*, as much a classic as you're going to find in 70's rock. The emphasis here is a little too much on funk and strained soul, but the rock ultimately does roll. George's guitar work is still to the point, and his songwriting talents have produced a few beauties; "Two Trains," "Fat Man in the Bathtub," and the title cut, which should have been a hit. Then again, Little Feat should be stars by now, too.

THE HARDER THEY COME
Various Artists — (Mango)

Maybe nothing too noteworthy happened in rock music in 1973, but the strongest breakthrough yet of reggae — it's been trying for at least four years — was good enough. *The Harder They Come* is the soundtrack from the Jamaican-made movie of the same name, a fantastic film which has been somewhat of a cult item in a few of the cities it's played, and somewhat of a bomb in a few others. Washington proved to be one of the positive cities, doing tidy box office receipts during a fairly lengthy engagement. The soundtrack LP is the best introduction available to the joys of reggae, a music of soulful singing; slinky, jangling guitars; and swirling organs. The star of the film, Jimmy Cliff, does the title song (the best thing on the album) and three others, but not to be missed are the two offerings of The Maytals, especially "Sweet and Dandy," and the Slickers' "Johnny Too Bad." Cliff later made a solo album for Warners, *Unlimited*, but it doesn't measure up to his performances here. Still, if anybody ultimately makes it big with reggae, it will be Jimmy Cliff or The Maytals, not Paul Simon or Johnny Nash.

SON OF CACTUS
The New Cactus Band — (Atco)

Talk about big improvements, Cactus sure has made 'em. Luckily, the new Cactus Band sounds nothing like the old band, which gave birth to ⅔ of Beck, Bogert and Appice. This album brings to mind the likes of the Allmans, Little Feat and Wet Willie, and that's choice company. The guiding lights of the new Cactus are keyboard player Duane Hitchings, a rock veteran who has done considerable backup for biggies; and a newcomer, bassist-vocalist Roland Robinson. The latter wrote the album's two best songs, "It's Just a Feeling," and "Hook, Line and Sinker." I hope they stay together and further explore the potential of Cactus. Maybe a name change would help for those with good memories who remember bad bands. The best way to sum up their situation happens to be the title of the first song: "It's Getting Better."

HOGWASH
The Groundhogs — (United Artists)

The brains and guts behind this power trio is Tony McPhee, who has a sinister voice, a penchant for bizarre lyrics and, best of all, a mastery of electric guitar. Mating this with his use of synthesizers and other electronic gadgetry, the resulting sound is like a cross between Jimi Hendrix and early Pink Floyd. McPhee strikes memorable riffs to base his compositions around, and then improvises. The best example of this is "3744 James Road." His lyrics make him sound a bit. . . how should I put it. . . Imbalanced. Some of the things he says in "I Love You Miss Ogny"; either he can skillfully write first-person lyrics as if he were a man enraged, calm on the surface but near the breaking point underneath; or he's speaking personal truths. Regardless, some of his gloomy, doomsday lyrics make Hawkwind sound like the Rowan Brothers. Before it's too late, get into the Groundhogs before the Groundhogs get into you.

PAN
(Columbia)

One of the earliest groups to have both "progressive" and "commercial" attributes was the Beau Brummels. They had a knack of taking pop music a step further, coming up with extraordinary Top 40 songs like "Laugh, Laugh." Upon splitting up in 1970, lead singer Sal Valentinoi took his great voice to Stoneground, a disappointing rock and soul aggregate which has since passed into the great void; and songwriter Ron Elliot made a solo album, *The Candlestick Maker*. Three years after the release of that album, Elliot started his new group, Pan, with singer Keith Barbour, who had a hit a few years back with "Echo Park." Pan is an album of country-based material which is quite commercial, neatly produced, and aimed squarely at radio airplay. The first song on each side represents the best cuts, because they're relatively simple, fresh, and Top-40 catchy. "Long Way Home" relies a lot on acoustic guitars and harmonies, while "More Than My Guitar" has a great chorus and lovely pedal steel guitar. Pan's knowledge of the studio is their big asset, and if bands like Poco had that same knowledge, they'd have some hits by now.

BAREBACK RIDER
Mason Proffit — (Warner Brothers)

Mason Proffit is one of the last of the country rock groups, and also one of the best. *Bareback Rider* is their 5th album, containing some excellent, original material, like "Lilly," "Dance Hall Girls," and "Black September/Belfast." A multitude of instruments are used, including pedal steel guitar, banjo, fiddle, and mandolin. Though this LP came on the heels of another strong effort, *Rockfish Crossing*, their popularity has not grown beyond the Midwest, where they have a sizeable, loyal following. Partly because of this, MP has more or less split up, and they're not called The Talbot Brothers. The Talbots, John and Terry, were in Washington their final week as Mason Proffit. Though the group — all seven of them — played well, they were disjointed and brimming with tension. Multi-instrumentalist John Talbot was the most impressive, and his brother Terry has gotten glasses and changed his hairstyle, thereby no longer looking exactly like David Crosby.

WISHBONE FOUR
Wishbone Ash — (MCA)

If Deep Purple is too heavy for you, and Slade too mindless, may I suggest the Wishbones. Their material is good, one song can be differentiated from another, and the vocals and lyrics are a cut above average. "Sing Out the Song" is seemingly too pretty to come from a "heavy metal" band. The interplay of double lead guitarists Andy Powell and Ted Turner is not to be missed. Wishbone Ash has been gradually building a sizeable number of fans since 1971, and it wouldn't surprise me if they became hugely popular within a year or two.

THERE' AN INNOCENT FACE
Curt Boettcher — (Elektra)

Curt, singlehandedly, tried to revive the great mid-60's pop tradition this year, but lack of promotion, and the poor timing of the album's release — it was a summer record, released in the distinctly un-summerlike month of January — proved to be his downfall. Richly arranged, lushly produced, this album brings to mind the best of the Beach Boys, Phil Spector, and other great memories of 1965. Curt was a big wheel back then, producing hits like "Along Comes Mary," and working with the Byrds. "She'll Stay with You" and "I Love You More Each Day" had "hit" written all over them, but unfortunately it didn't turn out that way. *There's an Innocent Face* will be a very important bargain-bin album in 1976.

SOLD FOR THE PREVENTION OF DISEASE ONLY
Wilderness Road — (Reprise)

Wilderness Road had everything going for them. Besides bundles of talent, they wrote good songs, had a marvelous sense of humor, and could play authoritative rock and country musc. *Sold For. . .* and their first LP, a concept album on Columbia, were loaded with good songs, sung by Nate Herman, who has a distintive voice, a rarity in rock. Apparently, none of the above mentioned facts account for much, since Wilderness Road appears to be a dead end. They will in all likelihood be dropped by Warners, and Nate Herman has left to join the touring company of *Lemmings*. The chances of their making it appear slight. Never mind — both of their albums are recommended without reservation.

WORKSHOP
NRBQ — (Kama Sutra)

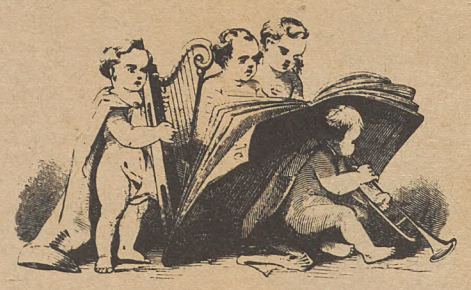
Doesn't it seem strange to you how few bands these days play true rock 'n' roll? Not "revival" shit, not self-conscious attempts at rock, but simple, unaffected, good-time rock 'n' roll. England is full of such bands, but in America the tradition has been left to NRBQ and a handful of others. *Workshop* contains some fine rockabilly; Asleep at the Wheel-like western swing/boogie; and lively rocking, fit for a sweaty, boozy club. They've put out four good albums, including one with Carl Perkins, and probably haven't made money on any of them. Back to the drawing board, I imagine.

FRIENDLINESS
Stackridge — (MCA)

I ask you, with a title like that, how can you knock this album? This is indeed a friendly sounding group which usually plays a light variety of music. Sounds range from the classically-oriented instrumental "Lummy Days," to the gentle, slow title cut, to the modified reggae of "Amazingly Agnes." The album winds up with some heavier things, "Keep on Clucking," and the first-quiet-then-raving "Teatime." Stackridge is very English, and this could be their downfall to American listeners who demand more gruffness. I like to be on the friendly side.

SPLIT ENDS
The Move — (United Artists)

The Move is the greatest non-success story in the business. They're so much a cult interest that their records were released even after their breakup, while the principle members were safely in two other bands, Wizzard and Electric Light Orchestra. United Artists' crack Creative Services team, now unfortunately no longer with the company, put *Split Ends* together from singles and most of the *Message from the Country* album. The 45's postdate *Message* with the exception of "Tonight," one of the best Move songs, possibly the pinnacle of Roy Wood's pop songwriting career. Almost on a part with "Tonight" is Jeff Lynne's "Do Ya," a single which came close to hitting in 1972; a mammoth-sounding song combining Lep Zep guitar and surrealistic lyrics. Other reasons you should get this album are the 50's-rock singles, "Down on the Bay" and "California Man," and the gems of *Message*, "It Wasn't My Idea to Dance," "No Time," and "The Words of Aaron." Wizzard and ELO have their advantages, but there is *nothing* like The Move.



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MAN TO MAN

Earl Higgins

LOG IN PLEASE

Dammit, I must be sleeping. That's the third time I've forgotten the correct order of my number. Let's see, I'll try. . .

LOG 52,3443

PASSWORD?

Well, can't forget something from the cause of causes — the peace movement. I'll type it in.

— — — — —

Some crew cut would get a good laugh at that password if it were printed out. Nice little trick of confidence by big brother.

Okay, what language do I want now. Not many choices for a novice. What about a simple choice.

R BASIC

OLD OR NEW FILE?

I don't have anything to add to the world's knowledge. No platitudes. No grand statements for world design. Not even a better mousetrap. Some day, maybe. It's really a bad day outside. Why not just play a game?

OLD

OLD FILE NAME?

CAREER

Nice little game. Milton Bradley might have designed the program.

RUN

Let's get the show on the road. Maybe I'll be a dictator of the world today. Perhaps just a librarian in Des Moines.

HOW MANY YEARS HAVE YOU GONE TO SCHOOL?

Well, I could lie. I'll play it straight and see what's really in the stars.

14

WHAT AREA[S] OF STUDY HAVE YOU FOCUSED ON?

MATHEMATICS, SOME PHILOSOPHY AND LOGIC

Maybe it'll tell me I have hope as a programmer. Who wants to program a dumb machine to play a dumb game with a. . . *I* see where that line of reasoning goes.

DO YOU PLAN MORE ACADEMIC WORK?

YES

DO YOU DESCRIBE YOURSELF AS SENSITIVE, RATIONAL OR IDEALISTIC?

I'm not sure I'm anything more than anyone else. I try to be a person. Sounds silly, though.

SENSITIVE

ARE YOU A STRONG OR WEAK PERSON?

I'm no jock. In my mirror, maybe. . I'm just average.

AVERAGE

INCORRECT DATA ENTRY. Please try again.

Try again. Sounds like a mother when a son can't get a date for the Junior High Prom.

I NEED A CATEGORY FOR AVERAGE

INCORRECT DATA ENTRY — PLEASE TRY AGAIN

Okay, okay. The system wins again. I'll pick a choice.

WEAK

DO YOU MAKE FRIENDS EASILY?

Well, that depends what you mean by "easy." But I think that after losing once here I can guess what an honest reply would mean. Groucho would either eat this machine up or go bananas trying.

NO

DO YOU CONSIDER MARRIAGE OBSOLETE?

I wonder who programmed this idiot? I don't want to be a marriage counselor or marry Germaine Greer.

I DON'T WANT TO BE A MARRIAGE COUNSELOR, YOU IDIOT

INCORRECT DATA ENTRY — PLEASE TRY AGAIN

Yes, yes. You're so dumb you don't even get mad at insults. Someone tell you your mother wears combat boots and you wouldn't pause a moment.

NO

DO YOU PLAN TO MARRY BEFORE COMPLETING ALL EDUCATION?

No one has asked me, but if you think I'll lower my standards to jump into bed with you, you'll rust first. Maybe there's going to be a remake of *The Wizard of Oz* and you can play the gadgetry for Oz. Maybe even a modern-day Tin Man.

I DON'T KNOW

FOURTH INCORRECT DATA ENTRY. PLEASE TRY AGAIN

Well, how about that. It even keeps track of your mistakes. I'm not planning on getting married. I'm just trying to get by without being hassled. I just want to enjoy life. Just to make it through. God, it's raining hard.

NO

DO YOU CONSIDER IT MORE IMPORTANT TO BE SECURE OR CHALLENGED BY YOUR WORK?

Just want to slide by. Live a good, long life.

TO BE SECURE

DOES SECURITY TAKE PRECEDENCE OVER SALARY?

I don't know. Depends on the salary, what I'm doing, where I'm going. You have to know the outcome of your life before you can play the game.

I DON'T KNOW

FIFTH INCORRECT DATA ENTRY, PLEASE TRY AGAIN

Back off! That answer isn't incorrect. Where do you get off, man? Never upset, same polite line everytime. Right, Right.

I DON'T KNOW

INCORRECT DATA ENTRY — PLEASE TRY AGAIN

I can't try again, man. This was just a game for a down day. Can't games just be fun anymore? Where're the *Sorry*'s and *Go to the Head of the Class*'s now? Who programmed you, computer? Makes no difference, I'm signing off.

SEE YOU AROUND

WHAT? DATA ENTRY INCORRECT, PLEASE TRY AGAIN

I'm finished. The game's over. I'm out.

TAKE CARE

WHAT? DATA ENTRY INCORRECT, PLEASE TRY AGAIN

GET OFF MY BACK

INCORRECT DATA INPUT. PROGRAM CANNOT CONTINUE — PLEASE TRY AGAIN

Where's old W.C. I spent a week in Philadelphia last Tuesday. I wasted my life on the computer today.

DAMN RIGHT. THE PROGRAM IS FINISHED

INCORRECT DATA INPUT — PROGRAM TERMINATED

JOB NUMBER 6 RUN TIME .12 sec.

What? Ha, Ha. That's cute. I'm in control of this one, man. I'll stop it when it's time. Not you.

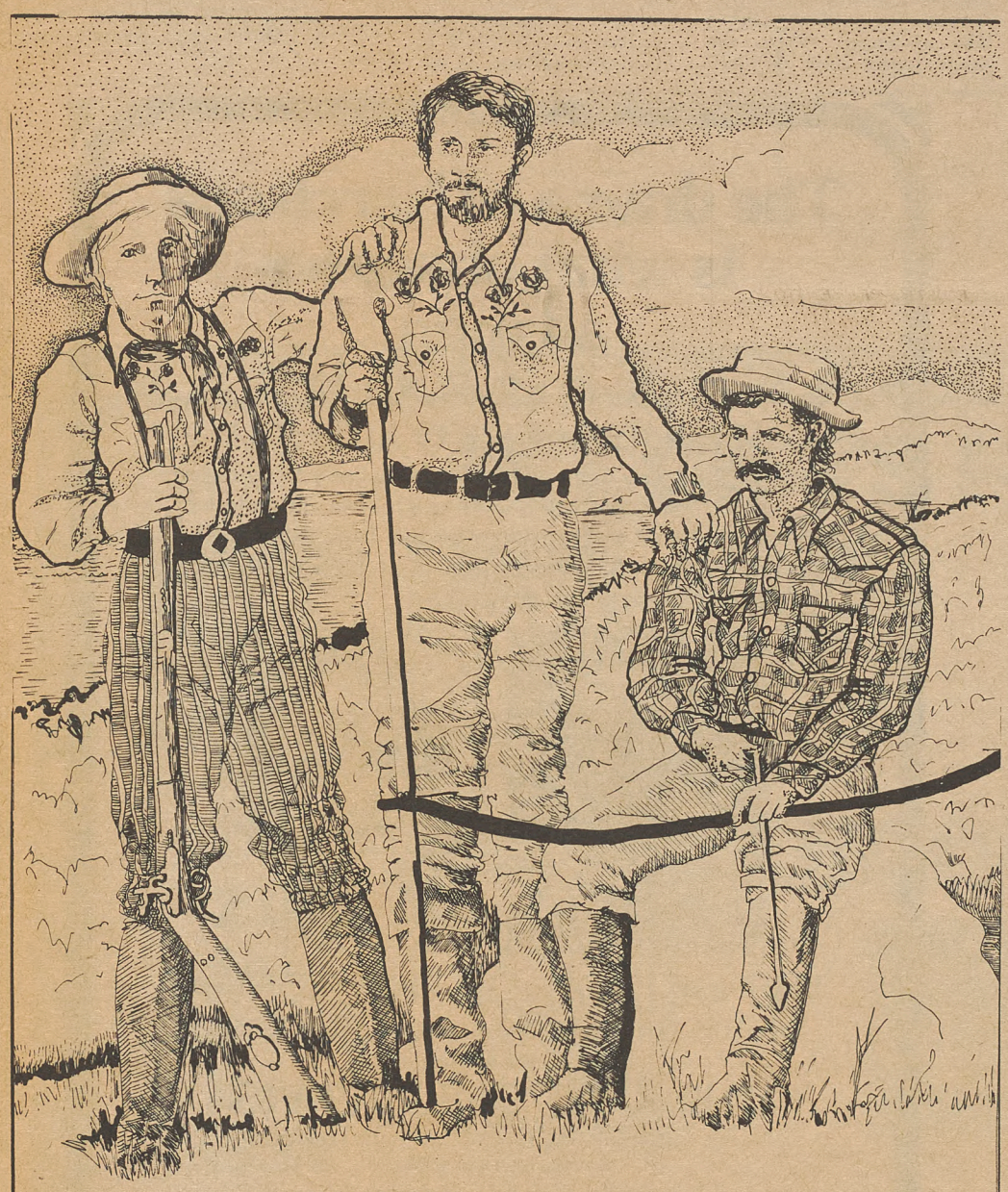
R BASIC

OLD OR NEW FILE?

OLD

OLD FILE NAME?

CAREER



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BOOKS

THE METHOD OF THE SIDDHAS: Talks with Franklin Jones on the Spiritual Technique of the Saviors of Mankind

(The Dawn Horse Press), 364 pp., $3.95, paper.

Clover Holcomb

We seem to be living in the era of alternative lifestyles. With so many alternatives being experimented with, many of us have all but forgotten what it is we're deviating from. As a result, many of my younger friends feel stymied: they know they should rebel, but can't find a norm from which to depart, and frequently can't pin anything down long enough to categorize it, much less to understand it.

So, a search for a stable ethic, for rules, for a routine and a tradition to be a part of may explain why we find ourselves being accosted daily by Hari Krishna advocates, Scientologists, and Children of God, all hawking their beliefs on the street, side by side with the incense salesmen, the candle craftsmen, and the leather-toolers.

Whatever the explanation — often more boring than the phenomenon — religion is upon us again. Not as an intellectual pursuit, this time, nor as a path to a reward, but amazingly as a lifestyle, competing for attention with natural food, sexual freedom, ecology, community involvement; all worthy pursuits, but none considered as such. Man seems to be in search of obsession.

With all of this in mind, I cautiously approached *The Method of the Siddhas*.

The introduction, a two-part effort by the publishers, holds out the usual myth of ritual as a lure. Every paragraph, every string of magical words like *Shakti, Ramana, Nityananda, Amrita Nadi*, is accompanied by half a page of footnotes.

Once one survives the introduction, however, and the initial, traditional sort of put-down, guru/disciple dialogue, Franklin Jones' methods and thoughts become fascinating reading even if you've little interest in becoming part of his system. Each chapter begins with a lecture and ends with a discussion that is often amusing and which displays an interesting combination of an understanding of Western Man and of the rope trick of Eastern Religions.

But when it comes down to it, what can you really say about a book on religion? The only thing of interest is what the author says. Here's what he says about dogs:

> *I'm continually impressed, newly impressed, from hour to hour, with the insanity of human beings! Animals, plants, inert things have much more intelligence! They are simpler, more pure. While driving a car or walking down a street, I have often seen people walking their dogs. And the dogs almost invariably appear more intelligent than the people who are walking them. The guy walking his dog seems insane. He is obsessed with his idiotic program of his existence. But the dog is just breathing, walking, pissing on the grass. No sign of disturbance at all. The dog sits down at the corner, and I see his clear eyes! But the guy is everywhere else, costumed, crowded into time, bent, driven, mysterious to himself? . . .*
>
> *Without a little of Truth, they haven't even got enough of manhood to be the master of a dog. A good dog is too straight for most men. And I have met very few men who could master a cat. Just so, men are intimidated by their own desires, their own moving life, their own vital nature. Animals and other vital beings are just extensions of a man's own vitality. Every man or woman is endlessly "walking a dog." The animal hangs below your chest, and you walk it night and day. You are intimidated by it, completely obsessed by it, absolutely distracted by it, incapable of being the master of it, unwilling to go through the period of mastery, of training, of responsibility. And so, the "dog" takes over.*
>
> *When people come to visit you at your house, you all sit around and talk about the dog! Have you noticed that whenever somebody has a pet, people who visit tend continually to talk about the animal and to the animal? and when conversation drifts away from the animal pets, they talk about the same thing in themselves. They talk about sex, conflict, desire — their obsessions! People are always talking about the dog. Therefore, men are ordinarily humorless. They have no transcendent humor. They only learn how to create the ridiculous to entertain one another. The usual entertainments are forms of mortal or comic humor. And the way to make others laugh is to take on the form or "costume" of the dog. Put on a dog costume and go to visit a friend. He won't be able to believe it. Fantastic! He'll laugh. He'll go out of his mind.*

Franklin Jones may or may not help you on a path to non-suffering, but his book is interesting and readable, and worth reading. After all, how can you resist a guru who ends his lecture with such joy:

> *What more can I tell you? I don't know. I can't make it any plainer. My speech is over. I can't convince you. Send in the next group! We were originally going to open this place as a restaurant. Give the public what it wants. On tonight's menu we have choice Medjool dates!*

HOMESTEADING: How to Find New Independence on the Land

Gene Logsdon, (Rodale Press), 256 pp., $7.95, hardcover.

Marc Leepson

Exponents of organic farming have been around for years, espousing different formulas for living off the land. Two noted organicists, Gene Logsdon and Scott Nearing, hold widly divergent theories, even though both have lived on small farms in the country much of their lives, subsisting year-round on the vegetables and fruits they have grown without the use of artificial fertilizers or pesticides. Both men are tireless, hardworking farmers dedicated to the ideals of independence and self-reliance, and both have put into practice their convictions. But here the similarities end.

Scott Nearing and his wife Helen are legendary intellectuals who dropped out of New York City's rat race during the 1930's, moved to Vermont and began living on organic, subsistance farming. They designed and built by hand a huge stone house and founded a thriving maple sugar business. When Vermont began to get crowded, the Nearings trekked to even more remote Maine, where they erected another stone house, and where they live today without electricity, plumbing or automated machinery of any sort.

Helen and Scott wrote *Living the Good Life* (Schoken Books) in 1954. The book, which describes how and why the Nearings live, is still popular today among young people who have sought the good life through organic farming, vegetarianism and uncomplicated country living. Scott is past 90 today; Helen is in her late 70's. They have no children.

Gene Logsdon and his wife Carol were born on farms, and have lived in the country most of their lives. Gene is the spokesman; Carol, the housewife and mother. A journalist in his mid-30's, Gene has written a new book, *Homesteading: How to Find Independence on the Land*, printed by Rodale Press, the nation's leading publisher of organic gardening books.

Continued on Page 14

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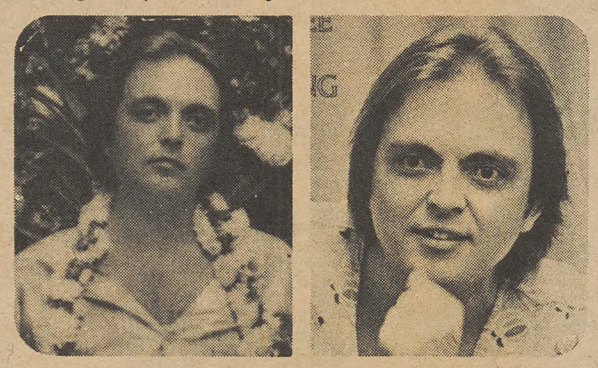

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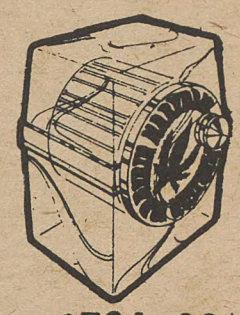

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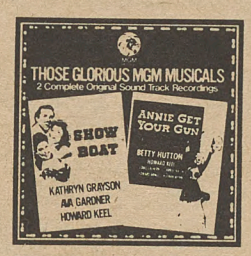

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Nov.	27	Babe
	28-30	Liz Meyer
Dec.	1	Nick Lloyd
	2	Liz Meyer
	3	Bobby Radcliff
	4-11	TBA*

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The Childe Harold

*For Information, please call
483-6702

Nov. 28 - Dec. 1
Muddy Waters & Blue
Dec. 3 - 8
Trevor Veitch & Andy Kulberg

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PRESENTS

IN CONCERT AT DAR CONSTITUTION HALL

LOGGINS & MESSINA
SATURDAY, DEC. 1, 6:00 P.M.
SECOND SHOW ADDED AT 9:30 P.M.

MAHAVISHNU ORCHESTRA
(Featuring JOHN McLAUGHLIN, BILL COBHAM, JERRY GOODMAN, JAN HAMMER and RICK LAIRD)
SUNDAY, DEC. 2, 6:00 p.m.
SECOND SHOW ADDED AT 9:30 P.M.

RICHARD HARRIS
(Jonathan Livingston Seagull)
SATURDAY, DEC. 8, 8:30 P.M.

BEACH BOYS
WEDNESDAY, DEC. 12, 8:30 P.M.

WOODIES, AAA. Info. call 338-5992. Prices $6.50, $5.50, $4.50 for each concert.
Tickets for all concerts available at all TICKETRON locations including SEARS.

IN CONCERT AT KENNEDY CENTER

LIVINGSTON TAYLOR
LINDA RONDSTADT
SATURDAY, DEC. 15, 8:30 P.M.

LOU REED
SUNDAY, DEC. 16, 8:30 P.M.

Tickets Aavailable at TICKETRON Locations SEARS, AAA. Ifo. call 338-5992. Prices $6.50, $5.50, $4.50 for LOU REED Concert. Prices $6.00, $5.00, $4.00 for LIVINGSTON TAYLOR—LINDA RONDSTADT Concert.

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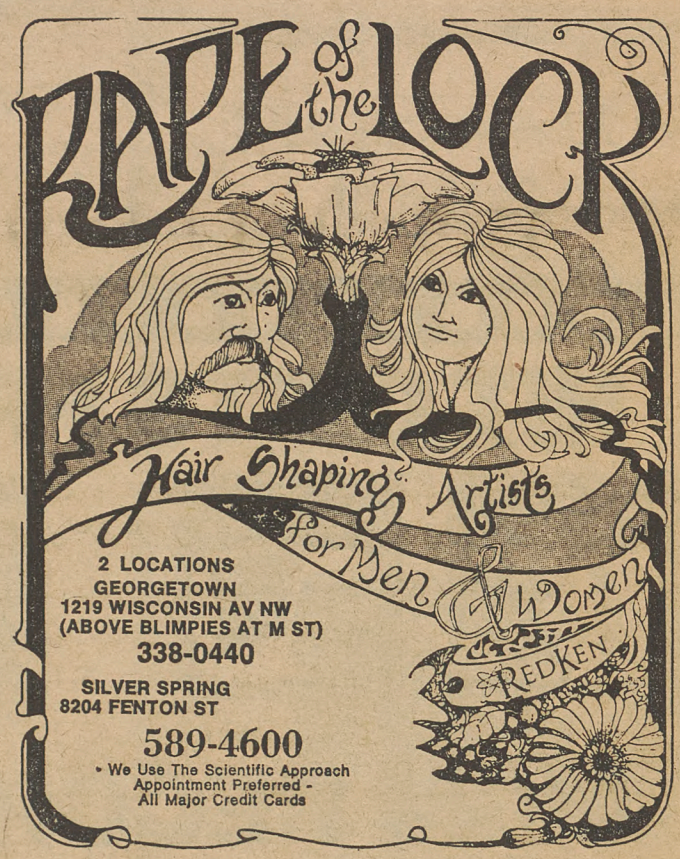

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Nov. 27 - Dec. 2

Ahmed Jamal

Coming* Modern Jazz Quartet
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Earl Garner

*Consult this paper for further information

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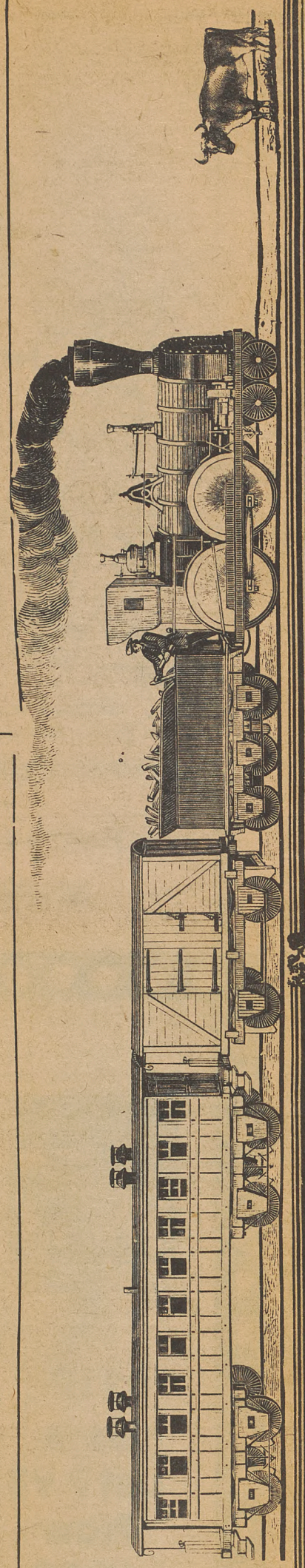

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Photo: Susan Pope

Books cont. from Page 10

The goal of the book, to use the author's words, is to show "how to use the best of the old ways along with the best of the new ways to live as independently as possible on the land" using organic farming and gardening. Gene gives a thorough account of the problems facing first-time homesteaders, and provides dozens of practical hints on all phases of life in the country. Most helpful are the sections on vegetable and fruit growing, cattle and hog raising — the Logsdons, unlike the Nearings, are meat eaters — and maintaining and using farm and gardening equipment.

Homesteading is family oriented and, yes, male oriented too (wife in the kitchen, husband in the fields), but the knowledge Gene has gained from years of work on farms is included in the book as well, even if the reader is at times forced to plow through the author's plodding, unimaginative prose. If you are thinking of moving to the country and taking up organic subsistance farming, then *Homesteading* should be there on your bookshelf next to *Living the Good Life*, Robert Rodale's fact-filled *Basic Book of Organic gardening* (Ballantine), and back issues of *Mother Earth News* and *Organic Gardening*. Gene's new book may not be a literary masterpiece, but the chapters on vegetable and fruit gardening, alone, are worth the price of admission.

Chick Corea at Gaston Hall, Nov. 16. Photo: Roger Kranz

capital centre

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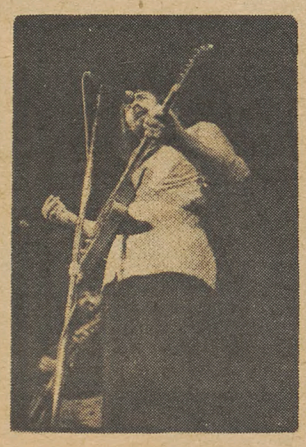

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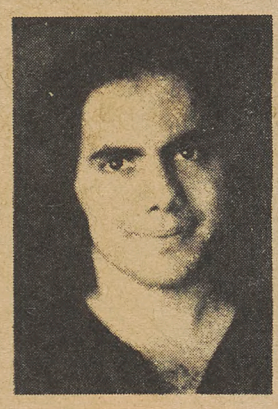
INFO 965-9650



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SMAS-11220

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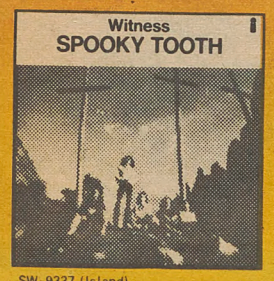
SMAS-11218



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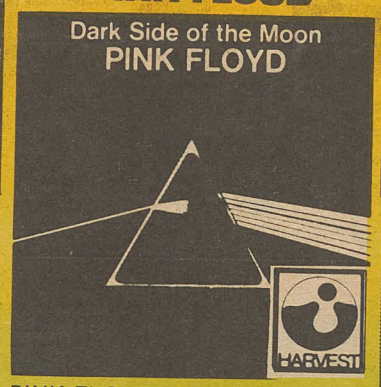
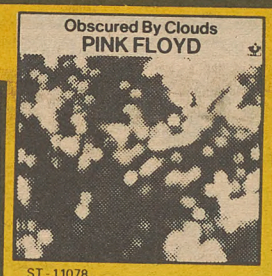


PINK FLOYD SMAS-11163 (Harvest)



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SW-759

SMAS-832

THE BEATLES

GEORGE HARRISON
SMAS 3410

RINGO STARR Photograph
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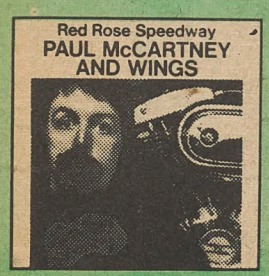

SMAL-3409

SKBO-3403 SKBO-3404

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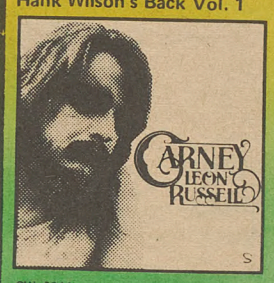
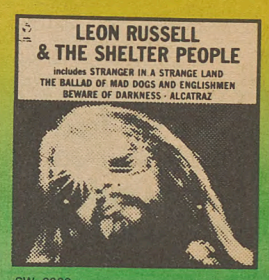
Leon Russell

SHELTER RECORDS

STCO-8917 (Shelter) (3 records)



SW-8911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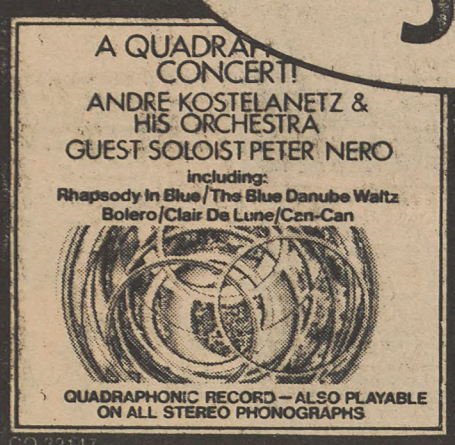

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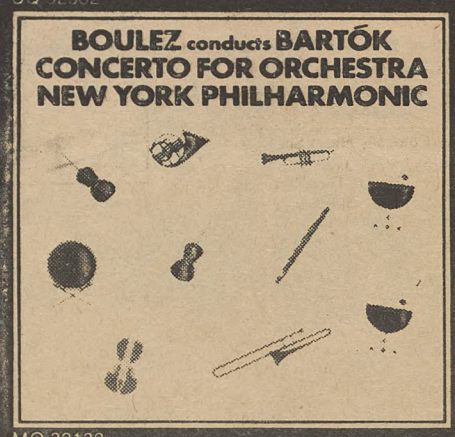

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Carole King

Carole King is the kind of person who gives a 100 percent effort to everything she does. She has proven to be one of the most influential songwriters within the pop culture.

In the 60's the Goffin-King song writing duo gave us hits like "Will You Love Me Tomorrow," "Go Away Little Girl," "The Locomotion," and "Up On The Roof." Almost a decade later Carole showed the public that she possessed one of the most honest and captivating vocal qualities of any female singer. Her ability to write her own lyrics to her melodies was confirmed by "You've Got a Friend," the top song of 1971.

Carole's "Tapestry" album has become one of the largest selling lp's in musical history. Its been in the top 100 best selling lp's for over 100 weeks.

Her responsibilities as a wife and mother have prevented her from doing personal appearances except for the 13 concerts in the spring of 1973.

1973 marks the tenth anniversary of her career in the music business. Her incredible success as a songwriter has been equaled by her phenomenal success as a recording artist.

Now, at the end of her first ten years of musical success, Carole King has shown as a music writer, lyricist, musician, singer, performer, and mother and wife, that her score is 100 percent.

ODE RECORDS

RITA AND BILLY THE KID

Though much of her most important musical work is done in the middle of Hollywood, Rita Coolidge had to travel to the deserts of Northern Mexico to make her debut in motion pictures. In director Sam Peckinpah's latest film epic, **Pat Garrett and Billy the Kid, Rita** plays the role of Billy's lover, Maria. (Billy is played by Kris Kristofferson.)

Pat Garrett and Billy the Kid stars James Coburn, Kris Kristofferson, Bob Dylan, Jason Robards, Chill Wills, Slim Pickens, Katy Jurado besides Rita. The screenplay was written by Rudy Wurlitzer of **Quake, Nog, Two-Lane Blacktop** fame. Original music and lyrics for the film were written and performed by Bob Dylan.

SPOOKY TOOTH

You Broke My Heart So I Busted Your Jaw

Some people don't know reggae from regatta but Spooky Tooth knows good heavy rock and roll. And they do it with subtlety and soul. That's why they've returned after being away for almost two years. Their most musical excursion shown here, finds them in their basic spooky sound; unrelenting, mysterious, poignant and unusual throughout. Give them a warm welcome, get up and spooky.

BILLY PRESTON

Born in Houston in 1946, Billy was raised in show business in Los Angeles. He became the first American artist to work with the Beatles and the first artist to receive label credit with them, plus two Apple lp's personally produced by George Harrison. "Music Is My Life" has been on the pop charts for over forty weeks.

NAZARETH

NAZARAETH - Razamanaz

As they leave a growing multitude of delirious fans in their wake (performing constantly on a nightly basis for months) Nazaraeth is fast becoming the new English – that is, Scottish group – to reckon with. Their new lp, already making big news in Britain, includes "Broken Down Angel."

CARPENTERS

Now & Then

Along with five new songs, including their hit single "Sing," the Carpenters' new lp features nine favorite oldies. None of the songs have been overdone for nostalgia's sake and they fit their range and style, as well as Karen's voice: "Yesterday Once More" is a perfect start for an lp called "Now & Then."

QUINCY JONES

QUINCY JONES

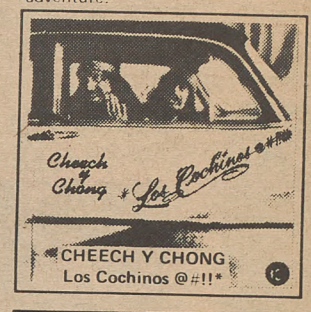
You've Got It Bad Girl

Quincy's fourth album contains all the musical elements that have put him at the forefront of American contemporary music. He offers renditions of Stevie Wonder's title tune "You Got It Bad Girl" and "Superstition" along with John Sebastian's "Summer in the City" which features the vocals of Valerie Simpson. Quincy pays a special musical tribute to Aretha Franklin and Roberta Flack with a medley of Aretha's "Day Dreaming" and Roberta's "First Time Ever I Saw Your Face."

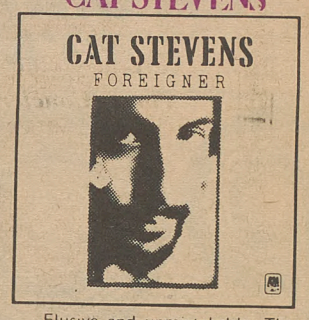
Cheech y Chong

Richard Marin (better knows as Cheech) and Thomas Chong have collaborated on another side splitting adventure on ODE Records.

Chong was originally in a band which accounts for the music on Los Cochinos. This zany apir is helped out by George Harrison, Carole King and Billy Preston, among other musical luminaries. "Basketball Jones" featuring Tyrone Shoelaces and the Rap Brown Jr. High School Band, is the climax of this unbelievable adventure.



CAT STEVENS



Elusive and unmistakable. That can only explain Cat Stevens and his new music on "Foreigner." Aside from being the first Cat Stevens album to be wholly produced by Cat Stevens himself, it also includes his first extended musical composition: the "Foreigner Suite" (Side One) – the imaginative eighteen minutes and sixteen seconds of Cat Stevens music. Side 2 is comprised of four shorter works including the current album single, "The Hurt."

Frampton's Camel

After Peter left Humble Pie a year and a half ago his solo debut "Wind of Change" was enough for Disc to name him "The Musician of '72." Now, his new band and second lp, both called "Frampton's Camel" reveal an energetic display of this healthy abundance of vital talent.

MICHAEL MURPHEY

COSMIC COWBOY SOUVENIR

The Cosmic Cowboy who sparked the following crystal line prose is Michael Murphey's: "Murphy is that rarity among songwriters: a humanist. His songs are people with believable personalities and that may not seem such a formidable accomplishment until you try to recall the last song you heard that dealt with a credible human experience." (Chet Flippo, ROLLING STONE). Murphey's latest humanistic works inhabit his new lp.

Kris and Rita

It could have been a normal day in the life of a rock'n roll star. Rita Coolidge was preparing to leave for Memphis to rehearse with her band. She was hassled; she had packed her bags; she had gathered the musicians; and she was rushing to catch the plane. Amidst the rush, a friend introduced her to Kris Kristofferson at the ticket counter. Inevitably, they found themselves sitting next to each other on the same plane. Conversations flowed; musical ideas were exchange, but they were both going different ways. Kris was off to Nashville to record, and she to Memphis. Only the sound of the stewardess announcing their arrival in Memphis broke the conversation. Their meeting had convinced Kris to postpone his plans for Nashville and accompany the lady to Memphis. Maybe it wasn't such a normal day. It was a touch of love at first flight. Needless to say, they have been together ever since. . . .

KRIS KRISTOFFERSON AND RITA COOLIDGE

Their first album, FULL MOON, a title that suggests a gentle, romantic album, has a country-blues feel to it. Producer David Anderle describes it as an album that is "best heard at home with someone you love!" It's an album about all kinds of love between two people.

Rick Wakeman

The celebrated and astounding keyboardist of "YES" is now in the process of breaking the musical year wide open with his solo debut, "The Six Wives of Henry VIII's" – a monumentally invigorating work which creates musical portraits of each of the wives. On the lp, Wakeman plays nine keyboard instruments, not necessarily all at the same time. Rick can be heard on several A&M albums with the Strawbs.

Just listen to these values!

ELECTRA GLIDE IN BLUE UA-LA062-H
All the music from the most talked-about picture of the year. Songs by James William Guercio, who produces Chicago. **$4.59**

THE WORLD OF IKE & TINA **$4.19**
UA-LA064-G2
A 2-record set recorded live in Europe and England. Includes "Annie Had A Baby" and "River Deep, Mountain High."

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COUNTRY GAZETTE UA-LA090-F
The Gazette has good news for rock and country fans alike. Featured is the incredible fiddle playing of 3-times national champion, Byron Berline.

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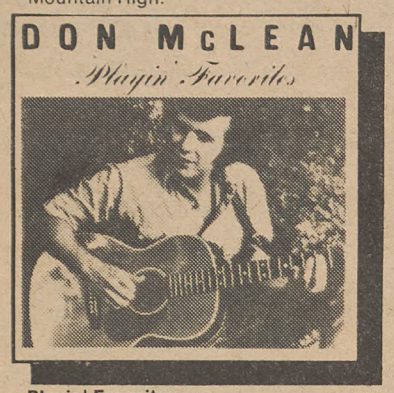
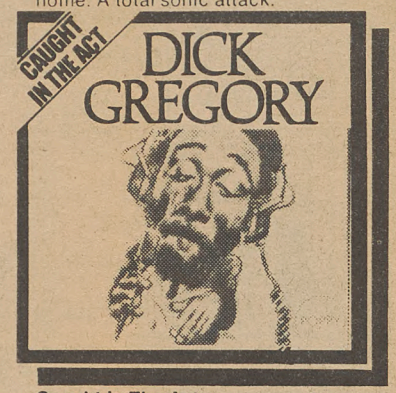
HAWKWIND UA-LA120-H
Four sides of heavy metal rock recorded live in Liverpool by the English group who call the universe home. A total sonic attack.

Deliver The Word **$3.69**
WAR UA-LA128-F
The songs are "Gypsy Man," "Baby Brother," "In Your Eyes" and more. The word is WAR.



Playin' Favorites **$3.69**
DON McLEAN UA-LA161-F
With songs like "Sitting On Top of the World," "Living With The Blues," and "Everyday," this album showcases Don McLean's talents as an interpreter of classics.

Black Byrd **$3.69**
DONALD BYRD BN-LA047-F
The largest selling jazz album of the year. Includes the hit single, "Black Byrd."



Caught In The Act **$4.19**
DICK GREGORY PP-LA175-G2
More than a comedy album, more than a Watergate album, this, Dick Gregory's farewell nightclub performance is four recorded sides of the inimitable Gregory wit and eloquence.

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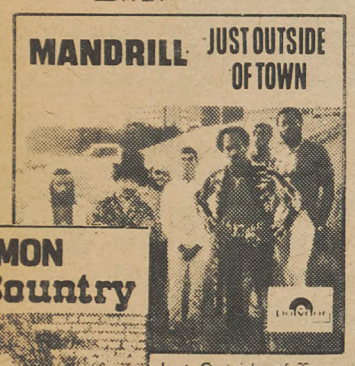
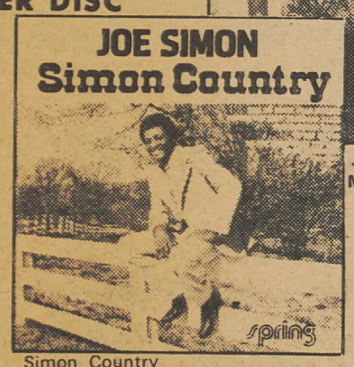


Just Outside of Town
MANDRILL PD 5059



Simon Country
JOE SIMON SPR 5705

Ten Years are Gone **JOHN MAYAL**
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LIGHTHOUSE PD 5056

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2530 247 ALBINONI: Adagio in G Minor; **PACHELBEL:** Canon and Gigue in D Major; **BOCCHERINI:** Quintettino; **RESPIGHI:** Ancient Airs and Dances, Set 3 Berlin Phil./Karajan

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COMING ATTRACTIONS

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198 197 BACH: Magnificat; Cantata No. 78, * "Jesu, Du der Meinne Seele"–Stader, Toepper, Fischer-Dieskau, Haefliger, others; Ansbach Festival & MBO/Richter

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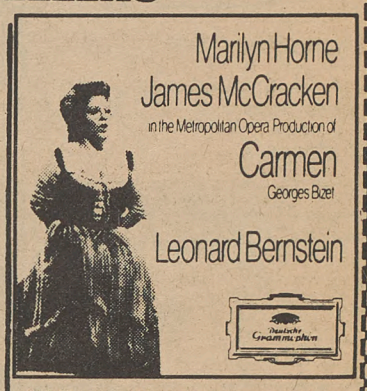

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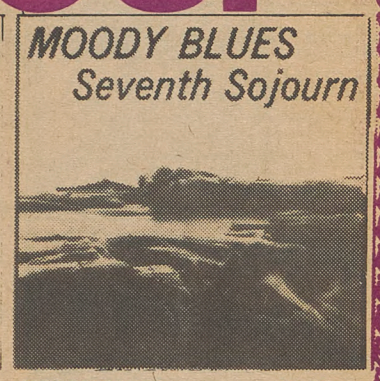

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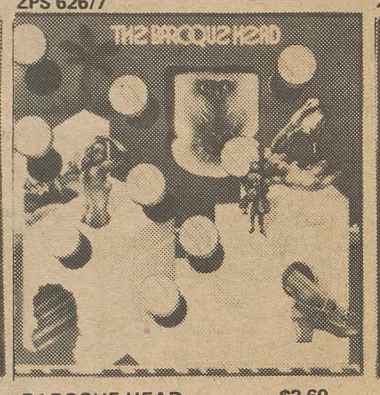

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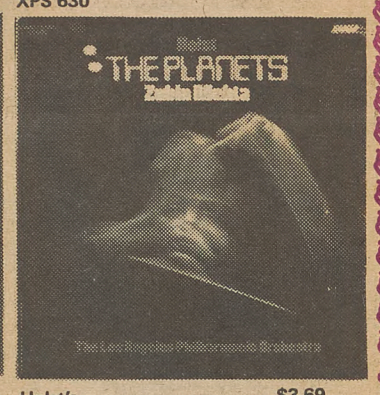

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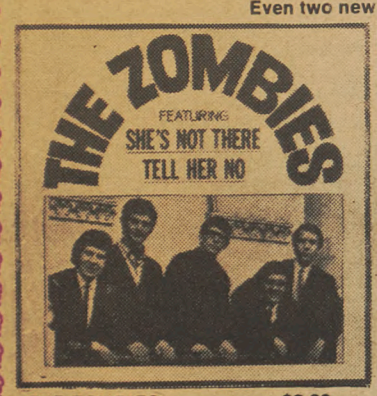

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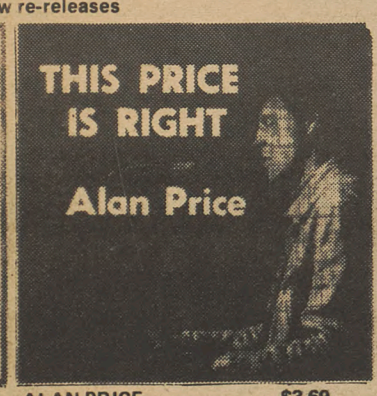

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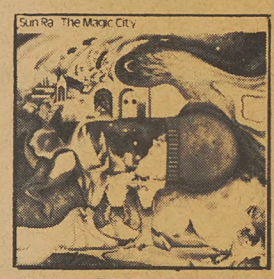

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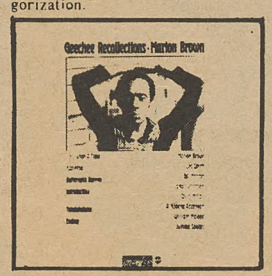
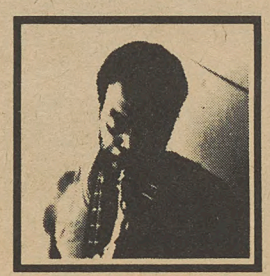
AS 9183 - CHARLIE HADEN - LIBERATION MUSIC ORCHESTRA This album originally issued on IMPULSE in 1970 has become a minor classic among lovers of contemporary music. Many of the featured artists have achieved greater recognition, i.e., Gato Barbieri, Don Cherry, Dewey Redman, Carla Bley. The album has been remixed in compatible stereo/quad.



AS 9252 - MARION BROWN - GEECHE RECOLLECTIONS Marion Brown is well known to contemporary music lovers for his work with Archie Shepp and John Coltrane. This album will help to establish this major creative improviser as a force to be reckoned with.

AS 9251 - SAM RIVERS - STREAMS This unheralded giant of the saxophone was just signed by IMPULSE. This lp is the first release of the recordings done this year at the Montreux Jazz Festival. Sam Rivers is one of the strongest players on the scene today and the power and beauty of his lp will reach anybody with open ears.



AS 9250 - DEWEY REDMAN - THE EAR OF THE BEHEARER This is Dewey's first album as a leader on a major label. For years the alter ego of Ornette Coleman's innovative alto sax, Redman remained woefully under recorded, but the wait seems to have been worth it, because this is an album of gold individuality and dynamics.

AS 9242 - MICHAEL WHITE - THE LAND OF SPIRIT AND LIGHT Here we have a most formidable avant-garde violinist in the country in his most successful album for IMPULSE. Worthy additions to Michael's regal group for this album are the great bassist Cecil McBee and Prince Lasha on woodwinds.

AS 9255 - SUN RA - ASTRO BLACK A very recent recording of RA's arkestra made this year in Chicago. Astro Black is one beautiful giant step and features some excellent percussion and bass work along with fine solo spots by John Gilmore and Marshall Allen. This is previously unreleased material.

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CALENDAR OF DELIGHTS

TUESDAY, NOVEMBER 27

BIRTHDAYS

Jimi Hendrix

MUSIC

Babe: Childe Harold: 483-6702
Charlie Byrd: Maryland Inn. Annapolis. 261-2206
Muddy Waters Blue: Cellar Door: 333-3389
Carol Sloane: Blues Alley: 337-4141
Stewart Harris: Reading Gaol: 833-3882
The Dells: T.P. Warner Theatre: 638-7264
Ahmed Jamal: Etcetera: 466-8822

FILMS

The Importance of Being Ernest Man in the White Suit; Circle Theatre: 331-7480

EVENTS

lecture—Esoteric Aspects of Color -- Dorothy Mella: Yes! 8 pm: 338-7874

WEDNESDAY, NOVEMBER 28

BIRTHDAYS

Randy Newman. Berry Gordy, Jr.. Gary Troxel (Fleetwoods). Dr. Irving Newman

MUSIC

Liz Meyer & Friends; Childe Harold: 483-6702
Charlie Byrd (see Nov. 27)
Muddy Waters (see Nov. 27)
Carol Sloane (see Nov. 27)
Emmy Lou Harris: Red Fox Inn. Bethesda: 652-4429
The Dells (see Nov. 27)
Ahmed Jamal (see Nov. 27)

FILMS

King Kong/39 Steps; Circle: 331-3480
Africa's Gift; Hist. & Tech. Bldg. Aud.; 12:30 & 1:30 pm. free
Ascent of Man: Lower than the Angels; Baird Aud.. Nat'l Hist. Building. 8 pm. free

EVENTS

poetry reading—Sterling Brown; Textile Museum. 7:30; free; 667-6441

THURSDAY, NOVEMBER 29

BIRTHDAYS

Felix Cavalieri (Rascals), Dennis Doherty (Mamas & Papas) Merle Travis

MUSIC

Liz Meyer & Friends (see Nov. 28)
Charlie Byrd (see Nov. 27)
Muddy Waters (see Nov. 27)
Carol Sloane (see Nov. 27)
The Dells (see Nov. 27)
Ahmed Jamal (see Nov. 27)

FILMS

King Kong/39 Steps (see Nov. 28)
Ascent of Man (see Nov. 28)

FRIDAY, NOVEMBER 30

BIRTHDAYS

David Burgess, Rick Glover (Deep Purple), Dick Clark, Rob Grill (Grassroots), Frank Ifield

MUSIC

Liz Meyer & Friends (see Nov. 28)
Cleveland String Quartet: Library of Cong.; 8:30 pm; 393-4463
Zamfir Rumanian Folk Ensemble; JFK Concert Hall; 8:30 pm
Muddy Waters (see Nov. 27)
Carol Sloane (see Nov. 27)
Steve Goodman/Emmy Lou Harris; McMahon Hall, Catholic Univ.; 8 & 10:30 pm; 965-9650
Ahmed Jamal (see Nov. 27)

FILMS

Gone with the Wind; Gaston Hall, G'town Univ.; 7:30 pm
Planet of the Apes; Marvin Center, GWU, 7 & 9 pm; !.75
King Kong/39 Steps :see Nov. 28)

EVENTS

dance—Mother Goose -- Md. Dance Theatre; Balt. Theatre Project; 8 & 10 pm; (301) 539-3090
ballet—National Ballet: JFK Opera House. 8 pm; 387-5544

SATURDAY, DECEMBER 1

BIRTHDAYS

John Densmore (Doors), Gilbert O'Sullivan, Lou Rawls, Sandy Nelson, Mary Martin

MUSIC

Livingston Taylor; Montgomery Comm. Coll., Rockville Campus; 965-9650
Leo Kottke — benefit Bluegrass Concert; Geo. Mason Univ. 8 pm: $5; 280-4000
Opera Omnibus — Opera Theatre of No. Va.; 8:30; Thos. Jefferson Comm. Theatre; free
Nick Lloyd; Childe Harold; 483-6702
The Guarneri String Quartet: JFK Concert Hall; 3pm; 254-3090
B.B. King; JFK Concert Hall; 8:30; 254-3776
Muddy Waters (see Nov. 27)
Loggins & Messina: DAR Const. Hall; 6 & 9:30; 338-5992
Carol Sloane (see Nov. 27)
Ahmed Jamal (see NOv. 27)

FILMS

King Kong/39 Steps (see Nov. 28)

EVENTS

dance—Mother Goose (see Nov. 30)
lecture—7 Balt. playwrights & directors -- Antioch Coll. Playwrights Instit.; Balt. Theatre Project; (301) 539-3090
dance—Hungarian Theatre & Dance Co. of Cleveland; Trinity Theatre; 7:30; 234-8021
ballet—National Ballet; 2 & 8 pm (see Nov. 30)

SUNDAY, DECEMBER 2

BIRTHDAYS

Ted Bluechel (Association)

MUSIC

Arthur Fiedler w/ Nat'l Symph. Orch.; JFK Concert Hall; 8:30 pm; 254-3776
Arlington Metro. Chorus; Kenmore Jr. H.S.; 8:30
U. of Md. Madrigal Singers; Tawes Recital Hall, U. of Md; 4 free; (301) 454-2501
Jewish Comm. Ctr. Orch.—children's concert; Jewish Comm. Ctr., Rockville; 2 & 3:30; $1.50 (members $1); (301) 881-0100
Liz Meyer & Friends; Childe Harold; 483-6702
Mahavishnu Orch.; DAR Const. Hall; 6 & 9:30; 338-5992
Ahmed Jamal (see Nov. 27)
Roy Buchanan & The Nighthawks; Lisner Aud., GWU; 7:30 & 10; 965-9650

FILMS

Pepe Le Moko/Dead of Night; Circle; 331-7480

EVENTS

lecture—Felix Greene -- China, a Milestone in Human Dev.; 1st Cong. Church of Christ; 3 pm; suggested $2 donation
dance—Mother Goose (see Nov. 30)
dance—Hungarian Theatre & Dance Co (see Dec. 1)
ballet—National Ballet; 2 & 8 (see Nov. 30)

MONDAY, DECEMBER 3

BIRTHDAYS

Ossie Osbourne (Black Sabbath), Andy Williams

MUSIC

Bobby Radcliff; Childe Harold; 483-6702
Trevor Veitch/Andy Kulberg; Cellar Door; 337-3389
Stewart Harris; Reading Gaol; 833-3882

FILMS

Snow White (6:30)/Pinocchio (9); AFI; 833-9300
Pepe Le Moko/Dead of Night (see Dec. 2)

EVENTS

lecture—Acupuncture; Yes!; 8pm; 338-7894

TUESDAY, DECEMBER 4

BIRTHDAYS

Chris Hillman, Dennis Wilson (Beach Boys), Freddie Cannon, Maria Callas

MUSIC

Handel's "Messiah" — NSO; JFK Concert Hall; 8:30
Trevor Veitch/Andy Kulberg (see Dec. 3)
Stewart Harris (see Dec. 3)
Allman Bros. Band/James Montgomery Band; Capital Ctr, Largo, Md.; 8:00; (301) 350-3900

FILMS

The Crowd (6:30)/Sleeping Beauty (9); AFI) 833-9300
Gate of Hell/The Ritual; Circle; 331-7480

EVENTS

reading—Merrill Leffler, Deirdra Baldwin, Len Randolph, Henry Taylor; Grace Episcopal Church; 8:00; free; donations welcomed, though; 333-7100

WEDNESDAY, DECEMBER 5

BIRTHDAYS

Little Richard, Andy Kim, Walt Disney

MUSIC

Handel's "Messiah" (see Dec. 4)
Roy Hamlin Johnson - piano; Tawes Recital Hall, U. of Md; 8:15; free; (301) 454-2501
Choral Concert; National Presby. Church; Nebraska Ave, NW; 8:30, free
Trevor Veitch/Andy Kulberg (see Dec. 3)
Emmy Lou Harris; Red Fox Inn, Bethesda; 652-4429

FILMS

Pinocchio (6:30)/Award-Winning Shorts (9); AFI; 833-9300
Wild Strawberries/Shoot the Piano Player; Circle; 331-7480

THURSDAY, DECEMBER 6

BIRTHDAYS

Dave Brubeck, Jonathan King, Mike Smith (DC 5)

MUSIC

The Who; Capital Ctr., Largo, Md.; 8:00; (301) 350-3900
Handel's "Messiah" (see Dec. 4)
Roan, Feigenheimer & La Giglia - Chamber Concert; Theatre Project; 8:30; (301) 539-3090; free
Trevor Veitch/Andy Kulberg (see Dec. 3)

FILMS

Dumbo (6:30)/Mickey & His Gang (9); AFI; 833-9300
I Never Sang for My Father; GWU; 7 & 9: =#=¶#¼/?
Wild Strawberries/Shoot the Piano Player (see Dec. 5)

FRIDAY, DECEMBER 7

BIRTHDAYS

Harry Chapin, Pearl Harbor, "Praise the Lord & Pass the Ammunition," 1st war song to sell a million

MUSIC

Handel's "Messiah" (see Dec. 4)
U. of Md. Choral & Symph. Orch.; Memorial Chapel, U. of Md free; 8:15; (301) 454-2501
Chamber Music (see Dec. 6)
Trevor Veitch/Andy Kulberg (see Dec. 3)
Oberlin Baroque Ensemble; Museum of Hist. & Tech.; 8:30 381-5395

FILMS

The Sufi Way: Islamic Mysticism; River Rd. Unitarian Church; 8:00; 652-0697
Bambi (6:30)/Fantasia (9); AFI) 833-9300
Wild Strawberries/Shoot the Piano Player (see Dec. 5)

EVENTS

lecture & demo — Bio-Energetic Therapy; 8:00; River Rd. Unitarian Church; 652-0697
spectacle—Harlem Globe Trotters, '74; Capital Ctr.; 8:00; (301) 350-3900
dance—Krasmayarsk Dance Co. from U.S.S.R.; JFK Concert Hall; 8:30; 254-3776
opera—Barber of Seville; JFK Opera House; 254-3776

SATURDAY, DECEMBER 8

Birthdays

Gregg Allman, Mike Botts (Bread), Bobby Elliot (Hollies), Jim Morrison, Jerry Butler, Sammy Davis, Jr.

MUSIC

Eagles, McKendree Spring, Maria Muldaur; UMBC; 8:00; $4.50; (301) 455-2208
Charles Rosen - Piano; JFK Concert Hall; 3pm; 254-3776
Johnny Cash, Carl Perkins and more; Capital Ctr; 8:00 (301) 350-3900
Trevor Veitch/Andy Kulberg (see Dec. 3)
Richard Harris; DAR Const. Hall; 8:30; 338-5992

FILMS

Living Desert (11 am)/Alice in Wonderland (1:30/20,000 Leagues (6:30)/Student Fest. (9); AFI; 833-9300
Wild Strawberries/Shoot the Piano Player (see Dec. 5)

EVENTS

dance—Krasnayarsk Dance Co. (see Dec. 7)
opera—Barber of Seville (see Dec. 7)

SUNDAY, DECEMBER 9

BIRTHDAYS

Rick Danko (The Band), Donny Osmond, Kenny Vance (Jay and the Americans), Shirley Brickley (Orlongs)

MUSIC

Vienna Johann Strauss Orch.; JFK Concert Hall; 3:oo; 254-3776
Soul Train Night: Don Cornelius & Soul Train Dancers, Spinners; Capital Ctr; 8:00 (301) 350-3900

FILMS

Dumbo(11 am)/Snow White (1:30)/Peter Pan (6:30)/Pollyana (9); AFI; 833-9300
La Ronde/Casque D'Or; Circle; 331-7480

EVENTS

opera—Barber of Seville (see Dec. 7)

MONDAY, DECEMBER 10

BIRTHDAYS

Michael Butler (Hair), Chad Stewart (Chad & Jeremy)

FILMS

Sleeping Beauty (6:30/20,000 Leagues (9); AFI; 833-9300
La Ronde/Casque D'Or (see Dec. 9)

EVENTS

lecture—The Importance of the Tarot; Folger Library; 8:00-free; 546-4800
opera—Barber of Seville (See Dec. 7)

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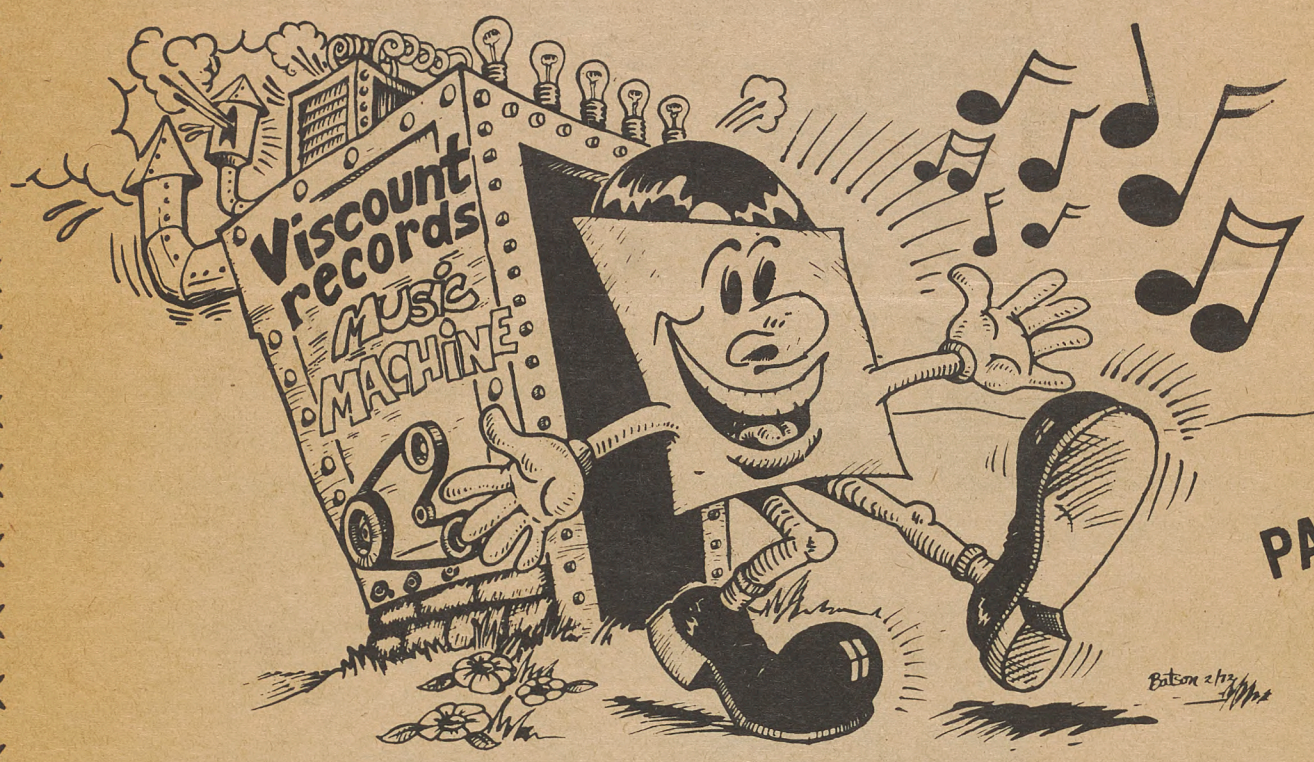

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